

DANCE



MODERNS in REVIEW

Pages 44, 45, 46 and 47

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"Albert Borde wishes to express his sincere appreciation to Mr. Emil Friedlander for his helpful suggestions"—The Playbill

Victory in Europe Brings Soldier Rehabilitation to the Fore

LET US HELP YOU HELP THE DANCER RETURNED FROM SERVICE

FROM an enthusiastic *Dance* magazine supporter, Master Sergeant Joseph E. Kowatch, comes the following suggestion:

"Now I have one more suggestion to make to *Dance*—you probably received many similar ones from other interested readers, but if you haven't, here goes: Now that V-E Day is at hand—and discharges from the Services will be on a large scale within the next few months—I feel the magazine can become a very important tool in aiding many discharged servicemen. Being an interested party myself, I know there are hundreds like me who would like to continue their study of the dance after this war is over. I also know that there are many men now in the Service who have had an opportunity to see a lot of good dancing, and now are taking an interest in the dance; many have asked me to teach them what I can. (Believe it or not, but most of them would like to *study* ballet!)

"Many of us will have the opportunity to take advantage of the educational provision in the *G.I. Bill of Rights* (The Servicemen's Readjustment Act of 1944, Public Law 346 of the 78th Congress). Part of the provision states that veterans may 'attend all public or private **** professional schools ****'. I know the magazine can furnish such information as: What dancing schools may be classified as 'professional schools'? What formal courses have those schools to offer? What are their requirements for entry? What will it cost? (The Government will aid, under the G.I. Bill of Rights, as follows: 'The Veterans' Administration will pay all costs of tuition, infirmary, library, and health fees, plus the costs of books, supplies, and equipment necessary to the furtherance of the veteran's education, exclusive of

board, lodging, and travel, up to \$500 for an ordinary school year.') I am certain this kind of information should be brought to the attention of all lovers of the dance, to all educational schools teaching the dance, and especially to servicemen whose education in the dance was interrupted by their induction into the Armed Forces . . . "

In my opinion this suggestion makes action on our part imperative. We must all be instrumental in assisting the returned soldier to find himself in a peaceful occupation to his liking, where he may be happy and able to earn a livelihood.

It is the object of this editorial to offer this magazine as a clearing house for gathering all obtainable information and placing the results in the proper military quarters as well as with the United States Employment Service. We will also publish in future issues the names of schools which will organize themselves to take care of discharged veterans. Therefore I appeal to the heads of all schools to write to this office, explaining in full to what extent they are establishing classes for ex-soldiers.

Information desired from schools and teachers:

1. Enumerate the different subjects related to the dance that you teach, such as dancing, acting, music, make-up, designing, etc.

2. Does your school offer a full course? How long does it take?

3. Can you furnish room and board?

4. Cost for a full course.

5. Cost for room and board.

From the schools and individual teachers not equipped to furnish room and board, we should like a list of their day and evening courses: evening courses for those who will find gainful occupations during the day; day

courses for the students for whom we may be able to secure patrons of the arts willing to assist discharged soldiers in paying room and board.

Appeal to civilians: If you can assist some discharged soldier with his room and board while he is studying or wish to contribute a portion of it, please write to us to what extent you would like to make yourself responsible. Please canvass your friends in behalf of the cause.

To teachers everywhere: We will send a reprint of this article to every association we have on file. We invite every association to work with us on this project and, if preferred, you may send your answers through your association groups. But please bear in mind that this information must be sent to us as promptly as possible. Thousands of men are being discharged monthly, and the sooner you act the quicker the dance world can become effective in the great work of rehabilitation.

Display This Magazine on Your Wall

If you need an extra magazine to hang on your wall, please write to us, for it is important for every student, for every parent to see it—to canvass friends for pledges for the room and board for those ex-soldiers unable to pay their full way. We need everyone's cooperation, every last one's help in this great job. We owe it to our soldiers.

As soon as we receive the data we will publish what is pertinent in these columns and turn the material over to the proper authorities. We are ready to act as the clearing house between you and the soldier. Do not procrastinate. You may be helping your own son and brother.

RUDOLF ORTHWINE
Publisher

DANCE

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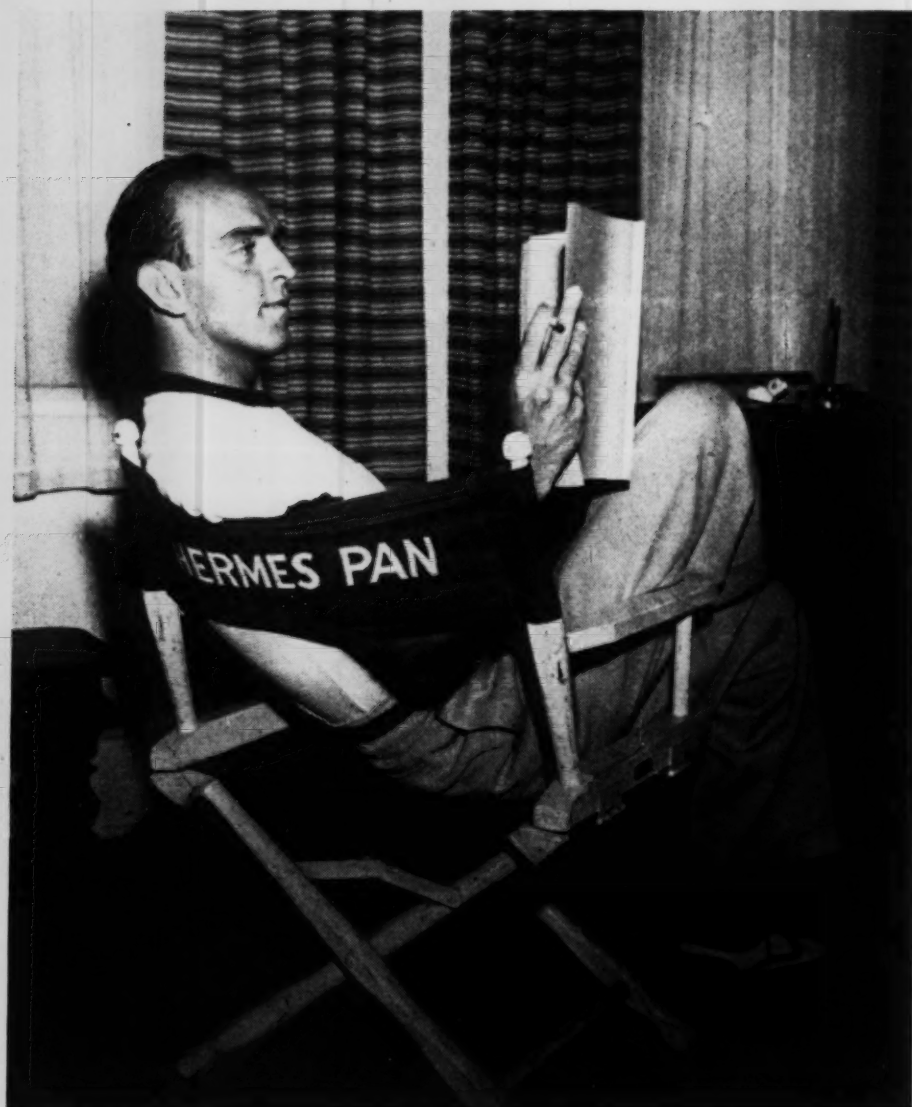
Gerda Peterich

Sophie Maslow and William Bales, competent young dancers of the successful New Dance Group, will appear in concert this month.

On the cover: Exotic Nana from Venezuela has been called the "Arctic Flower" by servicemen from Attu to Iceland after her record-breaking USO camp shows tour throughout the Frozen North. (Earl Leaf)

COMING

Watch for these interesting features in future issues: Casanova and the Dance, Janet Reed, Maria and Marjorie Tallchief, the Foxhole Ballet, Dance of India, Mura Dehn's "Academy of Swing", Harold Lang, Beatrice Kraft, Folk Dancing for Rehabilitation.



Constantine

Constantine Interviews Hermes Pan

ONE OF HOLLYWOOD's most enterprising young dance directors, Hermes Pan, is credited with many of the screen's finest dance productions to date. He did the choreography for all the Fred Astaire and Ginger Rogers musicals and created the Carioca, the Continental, the Piccolina, and introduced the Samba and many other novel dances to moving picture audiences.

He began his dancing career in, of all places, a fashionable speakeasy in New York! On second thought, however, working in a den of iniquity did not appeal to Hermes, so he gave his notice at the end of the first night. From

there he landed jobs as chorus boy in several Broadway shows and when he had saved enough money, he took a trip to Hollywood.

"I joined a broken-down stock company," said Hermes, "and there the fun started."

Aside from dancing in the productions, Hermes' other chores were to stage the dances and design the costumes for the entire troupe. They would perform at night and rehearse another show during the day. No one ever received any money for his efforts. Instead, they would go into a hotel, sign checks for food and lodging and when the night's receipts were in, their

That gleam in Hermes Pan's eye, as he studies a movie manuscript, may be the first sign of a new dance brain-child for your favorite star.

impresario would pay the bills and off they'd go to the next town.

They traveled in a huge moving van. The costumes and scenery were piled up in the rear of the van, and the actors sat in front on smaller bits of scenery and props.

"You can well imagine the style and comfort in which we traveled," said Hermes, "when twenty out of the twenty-five people riding would smoke. Naturally, there were no windows."

"Once we played a town where the night's receipts were not enough to pay the hotel bills. We were not permitted to go on until either the bill was paid or some collateral left behind. My mother happened to be traveling with us, so we left her at the hotel until we made enough to bail her out. To this day people kid me about the time I hocked mother."

When this jaunt was over, Hermes was signed to stage the dances for the *9 O'clock Revue* at the Music Box Theatre in Hollywood. A talent scout from R.K.O. happened to see Hermes and signed him to do a movie short. Typical of Hollywood procedure, instead of making the short he assisted Dave Gould in directing the dances for *Flying Down To Rio*. He created the Carioca number for Astaire and Rogers and was awarded a long-term contract as full-fledged dance director.

"Never having dreamed of becoming a dance director for films," said Hermes, "I was a bit uncertain and didn't know exactly how to go about directing a dance sequence on my own. Actually, I had very little confidence in myself in that capacity."

"How did you go about staging your first screen dances?" I asked.

"I made it my business to observe in every stage production that I saw, exactly which part of the action held my interest most. Then, while bearing in mind the limitations of the camera, I made a mental note of which part of the action a camera should be focused on to sustain interest."

In a dance production on the screen, everything besides the principal dancers is secondary, except when the number

being filmed is either an all-ensemble or precision routine. When a dancing star is used in a dance sequence, the ensemble serves as part of the background, providing form and design in limited movement. In a stage production, the eye can roam about and focus upon whichever part of the action holds the attention. On the other hand, while viewing a movie, the eyes remain straight ahead at all times and it is up to the dance director to focus the camera on the most vital part of the choreography and swing the camera in rhythm with the dancers in order to follow the action.

While arranging the dances on ice for Sonja Henie in *Sun Valley Serenade*, Hermes loved the speed and the freedom of movement that the blades imparted. The only major concessions made in the staging of the routines was the matter of timing and space. The skater travels much faster and covers more ground than the dancer. He estimated that the skater traveled about fifteen feet from side to front to back, while the dancer would travel only three feet in the same time in a routine.

Always bearing the camera in mind, Hermes works out his dances rather impulsively and never knows when he starts a routine how the dance will end up. He listens to a piece of music and endeavors to interpret it. Basic movement stems from music and there must be a suggestive reason for the movement applied. Since dancing is a physical expression of an idea in movement, he uses it subjectively.

"I have no way of knowing just what would make a good dance sequence on the screen," said Hermes, "except what I myself might like to see. I visualize how I would like to see a number open and what would build suspense and interest. I then make it a point to keep the rhythms and dance patterns authentic by doing extensive research on the subject being interpreted. I don't hesitate to call in an expert on a particular type of dancing when the occasion requires it."

Hermes can be credited with about 40 dance productions to date. Among his better known works are *That Night in Rio*, *Concy Island*, *Blood and Sand*, *Springtime in the Rockies*, *Week-end in Havana*, *Footlight Serenade*, *Sweet Rosie O'Grady*, *Irish Eyes Are*

Hermes Pan directs Hollywood cameras to screen dance sequences for the movie-goer.

Smiling, *Pin-Up Girl*, *My Gal Sal*, *Rise and Shine*, and *Diamond Horseshoe*.

Aside from creating the dances in *Moon Over Miami*, he danced for the first time on the screen, with none other than Betty Grable as his dancing partner.

"I loved working with Betty," said Hermes. "She has a wonderful sense of humor and making that picture was one big round of fun. One day we decided to give up smoking, and the penalty for breaking down was to have a gooey pie pushed in the face. After a few days Betty slipped. I knew it, but couldn't catch her at it. At an Academy dinner, I happened to sit several tables away from Betty. I strained my neck trying to look casually in her direction. Sure enough, she picked up a cigarette and with the first puff, she spied me looking at her. What a shriek she let out! She thought that I'd caress her with the piece of pie that I was eating right then. I almost

did but she was sitting with the big boss Zanuck and I was afraid of a suspension. Next day on the set, I had a lush cocoanut pie awaiting. Betty approached gingerly on the scene. I let loose and scored a direct hit, right on the beam! Boy, those Keystone Kops had nothing on me that day."

Currently Hermes is working on *State Fair*, which is not an orthodox musical. What dancing there is done in the picture is informal. Rather than the story building up the dance, the dance spotlights the story. A lot of the action is carried out in dance form. In the course of a dance number, a point of the story is established through a pantomimic dance medium. This is the first time that anything of this type has been done on the screen and it is a new and strange task for Hermes.

"Whenever a situation arises that seems impossible, I always say to myself, 'This is like the beginning and that wasn't easy. I must go on.' It always works."

The agile gentleman demonstrating a step is Hermes Pan, creator of the Carioca, the Continental and the Piccolina, and introducer of the Samba and other novel dances to filmdom.
Constantine





Catherine Littlefield directing "Jubilee" for N. Y. World's Fair — Paul Haakon center front.

The Littlefields

by ANN BARZEL

[Editor's Note: This is the second article about the stagestruck Littlefields. In the May issue we learned how it all began when Mommie of Catherine, Dorothea and Carl was introduced to the footlights by her young husband. We left them as Catherine marries socialite Philip Leidy.]

IN 1934 BALANCHINE came to America to start the School of American Ballet. A nucleus of good dancers was needed and he got in touch with the Littlefields whom he had met in Europe. (Both Dorothea and Catherine had gone to Paris several times for study). A group of girls that had been trained for the opera ballets went to New York and became the soloists of the subsequently formed American Ballet. Dorothea came back from Europe where she was studying to become the first American teacher at the School of American Ballet.

But Catherine could not retire. The barre and the footlights were too much a lure. In the middle '30s ballet was going through a hectic and controversial rebirth. The Ballet Russe and the American Ballet were pulling in different directions. On Oct. 25, 1935

the Littlefield Ballet was born. It started with eighteen dancers. There weren't enough boys so brother Carl, who was more interested in flying airplanes, was literally dragged into the company.

Carl had a great deal of ability. He soon developed a clean classical style and was an excellent and sympathetic partner for Catherine. Although he came into the company unwillingly, the European tour, command performances and the honorable treatment accorded the ballet at a diplomatic reception in Washington made him proud of the Littlefield Ballet and his ambition was aroused. By the time he entered the army in 1941 Carl Littlefield was one of the best male ballet dancers in America.

Dorothea, who had been dancing with the Ballet Russe in Europe, returned to America to be first soloist in the Littlefield Ballet. By this time she was as perfect a technician as we have ever seen. And as everybody who has seen her knows, she also has real balletic style plus looks and personality. She is of additional value to the company: she has a prodigious memory

and knows every role, every cue, every bit of business in the Littlefield repertoire. A perfectionist herself, and with complete understanding of her sister's work, she was invaluable in rehearsing the company in these first years.

Catherine was choreographer and prima ballerina of the troupe. Her experience in both fields fitted her admirably for the work at hand. Caroline Littlefield was director of the company.

The first ballets presented by the new group were *Soirée Galante* to Chopin music, *The Minstrels* by Debussy and a divertissement of character dances. For a children's performance *Snow Queen* with specially composed music by Murray Cutler was added to the repertoire. Alexis Dolinoff, who had come to America to appear in *H.P.* was the choreographer of *Aubade* to music by Poulenc.

Performances were given anywhere—usually for clubs and schools. One piano served for accompaniment. The fees were split among the dancers, the management took nothing.

Then Catherine choreographed what she considers her best ballet, *Daphnis and Chloe* to Ravel's music. It was presented at Robin Hood Dell in Philadelphia with Stokowski conducting, and it broke all attendance records for that open air theater. Subsequently *Daphnis* was repeated at the Lewisohn Stadium in New York. Ravel's *Bolero* and *Parable in Blue*, a penthouse ballet with music by Martin Gabowitz, completed the program.

The next season the Littlefield Ballet dared come out on a scale attempted only by the Russian Imperial Ballet or Diaghilev. They produced the complete three acts of *The Sleeping Beauty* with one hundred dancers and eighty-five musicians. It was very successful.

Catherine danced Princess Aurora. Alexis Dolinoff, Carl Littlefield and Thomas Cannon were three of the princes and Edward Caton danced the Bluebird. Lazar Galpern was the wicked fairy Carabosse. The six unknown youngsters who were the six fairies have all made their mark in

the dance world. They were Dorothe Littlefield, Dania Krupka, Karen Conrad, Joan McCracken, June Graham and Miriam Golden.

The rest of the history of the Littlefield Ballet has been recently and widely described. The company started with a classical foundation, but when the European tour was undertaken, two American ballets were made to commissioned music. These were *Barn Dance* and *Terminal*.

In Europe there were critical accolades and honorary decorations but we have always cherished most the account of the royal command performance in Brussels. Emissaries from the palace had instructed the dancers in the correct procedure of bows and curtain calls. The performance went smoothly and was well-liked by the king, but when it came time to take the bows in the long tutus of the Chopin ballet, there on the stage near the footlights brazenly lay a pair of ruffled tutu panties. Everyone pretended not to notice as bows were taken according to protocol, but each time the curtain went down between bows every girl in the company furtively tried to investigate her own sartorial state—just in case. Later it was learned that an extra pair of panties had been pinned between the skirts of one of the costumes, but they made the command performance mighty memorable.

There were transcontinental tours in America, performances at the Hollywood Bowl and three seasons with the Chicago Opera set a standard for opera ballet that no group has ever reached in either execution or taste. The Littlefield knowledge of opera is prodigious. Not only was director Catherine able to avoid the musical errors and usual mis-cues but knew the operas so well that she could set "business" and stage action for every moment the ballet was on stage. Furthermore, when an accompanist was unavailable she was familiar enough with the music to sing from a score for all the rehearsal—and the dancers were cued better than any troupe before or after them.

More ballets were made right along. Besides those mentioned there were *Fairy Doll*, *Café Society*, *Ladies' Better Dresses*, *Let the Righteous Be Glad*, *Fantasia*, *Bach Classical Suite*,

Poeme, *Viennese Waltz*, and *Fête Champêtre*. Catherine received the gold medal of the Pennsylvania Arts and Sciences Society "for distinguished service in the arts and sciences . . . in recognition of the creative work done by her in the developing of distinctive American Ballet."



Dorothe Littlefield: an attractive theatrical personality with impeccable technique.

Besides showing what could be done in ballet in America, Catherine, who is an excellent speaker—because she has something to say and is articulate—spoke to many groups of teachers, dancers and just people. She did wonderful missionary work for ballet. Dorothe taught classes and danced with her impeccable technique and brought new standards of perfection to the dance. Carl Littlefield and the other virile boys of the troupe helped overcome the American distaste for men in ballet.

The Littlefield company was dancing in Chicago on Dec. 7, 1941. New plans were being made for the group—but everything changed. Almost every boy in the Littlefield Ballet entered active service in the army, navy or marines. Catherine did not feel there could be a company with no men at all. The troupe had always been strong in men and Catherine was particularly fond of exploiting the athleticism of American boys.

There were many offers for Catherine's choreographic talents. She had shown her complete grasp of theatrical values in staging the huge dance numbers in Jubilee at the New York World's Fair. Now came ice shows, Broadway musicals—and a circus to stage. But there should be something different soon. Catherine's deep knowledge of danse d'école—she lived ballet so many years—plus her current years of miscellaneous theatrical activities are sure to result in something interesting. Hovering near the surface is an intense love of dancing and it is bound to come out in some tangible form as was the Littlefield Ballet.

Dorothe's years of training kids for the Littlefield company plus her own ability and knowledge of correct dancing make her one of the most popular teachers at the School of American Ballet. But she is essentially a theatrical personality—attractive, gay and a terrific dancer. She danced recently in a revival of *Vagabond King* and is now in *Song of Norway*.

When Pearl Harbor was attacked Carl Littlefield tried to enlist in Chicago. It took him a few weeks to get in, but he finally was accepted for the air service and he is now a first lieutenant in the army air force. He pilots a B25 and has completed 70 missions. His numerous decorations include the Soldier's Medal and The Distinguished Flying Cross. His only reminder of dancing days was that one ship he flew was named "The Ballerina". On her side was painted a huge basket and a rose was painted in it after each successful mission. The basket was filled long ago and "The Ballerina" has since cracked up and Carl has piloted other planes.

Caroline Littlefield — Mommie to some of the most distinguished dancers today—still maintains the Littlefield School on Ludlow Street in Philadelphia.



Courtesy Collection George Chaffee
Marie Taglioni and her brother Paul.

THERE HAVE RECENTLY come into my possession three autograph letters of the great nineteenth-century ballerina, Marie Taglioni. Each is interesting in itself, but when taken together the three form a remarkably clear outline of the entire career of the dancer.

The first was written in 1837, when Taglioni was at the height of her fame. The most brilliant member of a distinguished family of dancers and choreographers, Marie Taglioni had made her debut at the Paris Opera in 1827. In 1832 she had scored a triumphant success in her father's spectacular ballet, *La Sylphide*, which marked an epoch in the history of the dance. She was generally acknowledged to be the finest dancer of her time. When this first letter was written her greatest rival, Fanny Elssler, had but recently appeared upon the scene (she made her Paris debut in 1834) and was just beginning to be a serious threat to the established ballerina.

The letter is a simple one, addressed presumably to the Prefect of Fine Arts. It is direct and sincere, but its rambling construction (the whole letter is expressed in two sentences) leads one to believe that Taglioni had devoted a great deal more time to perfecting her pirouettes than to studying her grammar. All three of the letters are written in French, which must have been a foreign language to her, since her mother was Swedish and her father Italian.

I have translated the letter as literally as possible, but since any English

The Sylphide in Her Letters

by LILLIAN MOORE

version of the salutation would seem awkward, it is given in the original French:

"Monsieur le prefet,

I should like to ask your kind permission to have the pit of the Opera converted into stalls for the performance which is to be given on the 22nd of this month for my benefit at the *Academie Royale de Musique*; the public has thronged to the box office in such crowds, wishing to see this performance, that ladies in particular cannot obtain suitable seats, the boxes having all been retained by the yearly subscribers, I am depending upon your generosity, *Monsieur le prefet*, that you will give me the means of satisfying the demands of the public, in authorizing a measure which has already been taken in similar circumstances, and notably at a benefit performance given on the 8th of April, 1835.

I have the honor to be with deepest respect *Monsieur le prefet* your very humble and obedient servant,

Marie Taglioni

April 8"

It has been impossible to learn whether or not the dancer's request was granted, but something is known of the performances to which she refers.

Taglioni's benefit on April 22, 1837, was the occasion of her last appearance at the Paris Opera before her departure for Russia. The program consisted of Auber's ballet-opera, *Le Dicu et la Bayadere*, and Taglioni's favorite ballet, *La Sylphide*, both danced by the beneficiary. The tenor Dupré, who had just made a sensational debut, sang the third act of *Stradella*. A prodigy of the violin, named Moeser, played a concerto. The principal novelty of the generous program was, however, Taglioni's appearance for the first and last time in a divertissement, *Diane Chasseresse*, which had been especially composed for the occasion by Auber.

It must have been a thrilling performance. Parisian society had, of course, turned out in full force to bid farewell to its favorite, and the audience included many distinguished men of arts and letters. The prices for seats had been raised to such an extent that places in the pit (those to which Taglioni's letter refers) sold for 25 francs instead of the usual 3 francs 60 centimes. The total receipts exceeded 35,000 francs.

It was on this evening that Taglioni spoke from the stage for the only time during the entire course of her career. In *La Sylphide*, two young dancers were obliged to "fly" across the stage, suspended on wires. Something went wrong with the machinery, and the two helpless girls, instead of alighting gracefully in the wings, were left dangling clumsily in the air in full view of the audience. It was necessary to close the curtain while they were rescued, and the audience, fearing that a serious accident had occurred, became noisy and restless. Taglioni herself stepped before the footlights. "Do not be alarmed, ladies and gentlemen," she said simply, "No one has been injured."

The performance was resumed, and continued without further mishaps until two in the morning. Taglioni was showered with bouquets and gifts before the enthusiastic audience reluctantly permitted her to leave the stage.

After taking leave of the Paris Opera, Taglioni danced for a month in London, and then journeyed to Russia, where she made her first appearance in September.

The other performance to which Taglioni refers in this letter, that of April 8, 1835, was the occasion of the last public appearance of the great Auguste Vestris. He danced a minuet with Taglioni, and since he was a white-haired old man, the young ballerina powdered her hair so that it would match his. Fanny Elssler danced on the same evening in the ballet of

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West Coast News

by **CONSTANTINE**

THE SHOCKER OF THE SEASON occurred during Arturo Toscanini's engagement with the Los Angeles Symphony at the Shrine Auditorium. While the maestro was conducting *Invitation To The Dance*, 26-year old Helen Faville took the title literally. She ran down the aisle, jumped on the stage and pranced about while the 6700 people assembled there to hear the concert sat transfixed. After a while Toscanini noticed the darkly-clad, barefooted figure leaping wildly, and stopped the music. It wasn't until the police grabbed Miss Faville, however, that she stopped dancing. When the girl was on her way to the local jail, the maestro continued the concert uninterrupted. Later the newspapers reported that Arthur Murray offered Miss Faville a job as dance instructress. A disgrace to the dance profession, I call it.

Charles Collins and Dorothy Stone took quite a workout when they came in for some action pictures for the Civic Light Opera's version of *The Red Mill*. Dorothy was thrown, bent over double and spun around until she was dizzy while Charles became just plain worn

out by the time we got the desired results. The fun really started when Aida Broadbent acted as unofficial assistant to me for the pictures of the ballet girls. She not only helped pose them, but insisted on singing to keep the girls in tempo for the action shots. We all agreed that Miss Aida was a wonderful choreographer.



Constantine
Dorothy Stone and Charles Collins, show fine teamwork in several numbers for "Red Mill."

Went to a very amusing cocktail party given by Danny Brown in Beverly Hills. Dame May Witty, Tamar a Geva, John Emery, Harriet Parsons, Tonio Selwart, Beulah Bondi, Julia Dean and Charles Korvin were amongst the guests. Norma Talmadge and I had a delightful chat and discovered that we both come from the same neck of the woods. She was pleased to find that someone under eighty (me) remembered her work on the screen. When Selena Royle came in, I was at home again. We used to work together at the Stage Door Canteen in New York.

Ray Milland came in with Harry Mines to see some of my ballet photo collection. Ray is an earnest ballet enthusiast and they had a time looking at the various and sundry pictures of their favorites. Before the evening was over,



Constantine
Lotte Goslar in the make-up for "Woodsprite."

I found Ray to be a bullfight aficionado too, so out came my cape, *banderillas* and other paraphernalia and we practically wrecked the studio while we compared notes and demonstrated various bullfighting movements, much to Harry's amusement.

Lotte Goslar and I had Sunday morning strollers in Fern Dell thinking that they were seeing things when we did a color-spread on her *Woodsprite* number. She climbed trees and languished in fern beds. I don't know which was funnier—Lotte in a grotesque makeup or the startled faces of the passerbys. Other than noticing a few bewildered children and some adults seriously thinking of taking the pledge, we got through the job with many good laughs.

Saw *Ice Capades* at the Pan Pacific Auditorium. The show is an elaborate one and strictly in the extravaganza class. Too much whirlwind knockabout skating in it. The colorful *Fiesta* number was well staged by Chester Hale with a clever bullfight sequence choreographed by Eduardo Cansino. Donna Atwood's new solo showed marked improvement in her style. Jimmy Lawrence's pair with Ann Robinson was full of youthful rhythm and precision. Red McCarthy shimmering in body paint whizzed by on racers and Eric Waite got a lion's share of the applause for his comedy skating. The Old Smoothies tore down the house. This team just glides about with ef-

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Constantine
Patricia Sims and Mildred Ann Mauldin dance in Aida Broadbent's ballet of "The Red Mill."

Understanding Antony Tudor

by DOROTHY BARRET



photo: Alfredo Valente

Tudor as Tybalt in his "Romeo and Juliet."

EVER SINCE *Undertow* opened at the Metropolitan in April, everyone has been asking what Antony Tudor meant by his ballet, and wondering whether they caught his intention. What were the obscure-sounding Greek names, and why were there no program notes? Which of the many interpretations was the right one? Between a rehearsal for *Hollywood Pinafore* and a performance with Ballet Theatre, Antony Tudor found time to answer these questions and a few more.

Mr. Tudor is unassuming and charming. His name suggests the romantic England of castles and kings, and he himself, gentle and poetic-looking, one of the characters from that world. Yet this distinguished choreographer was born and raised, not in the genteel society his ballet *Lilac Garden* depicts, but in the harsh locale of his ballet, *Undertow*—the slums of London.

It is these two aspects of his life, the one poetic and romantic, the other sordid and realistic, which one sees in the two-sidedness of his choreography. There is the expressiveness of the

movement, exciting, strong, and beautiful, in its own right; and on the other hand the subject with which it is concerned. In the case of *Undertow*, the subject is sordid indeed—the psychological study of murder.

Rather than have program notes, Antony Tudor prefers to let the dancing speak for itself. Rather than tell people what they are expected to see, he wants them to be perceptive enough to find out for themselves. So he was pleased with the individual reactions to *Undertow*. "It was exactly what I intended and what I expected," he said. "If audiences are to gain the fullest enjoyment, they must be trained as well as the dancers to do some of the work."

The story of the ballet is roughly this: the Prologue shows the birth of the Transgressor, and the beginning of a complex in the child when his mother withdraws from him to indulge in a love embrace with her husband. This neglect in infancy leads to a neurotic mistrust of all women, which later in life prevents him from responding to the advances of the girls he meets in the city streets. His various experiences reach a climax in his encounter with Medusa, arch seductress of them all. So determined is she to make him either yield to her desire or kill her, his deep-seated neurosis leaves him no alternative. He kills her, and it is at the same time both a murder of the woman and the death of the repression which Medusa symbolizes.

Again, as in *Pillar of Fire*, we have the theme of the freeing of an individual from the emotional tensions that grip him, but unlike *Pillar of Fire* the story does not have a happy ending. There is retribution for being carried away by the strong undercurrents of passion, and in the Epilogue, the Transgressor stands alone in the vast cosmos, an outcast among his fellow-men.

This is not the only way of viewing *Undertow*. "To everyone in the audience it meant something quite different, which I think is good," Tudor ex-

plains. Like life itself, a work of art has many facets and can be understood in many ways. For instance, in the Epilogue a child's balloon floats away. To the poet in the audience it symbolizes man's aspirations, to the psychologist, his loss of innocence, and to the realist, it is merely a bit of local color. Actually it can be all three, and the more meanings one finds in it, the richer one's experience. Likewise, the winged horses in the decor of *Undertow's* final scene can be variously interpreted. To Tudor they suggested the avengers of everything, the Four Horsemen of the Apocalypse; and in addition the winged horse, Pegasus, who sprang from the blood of Medusa's head. To Raymond Breinin, the artist who designed the backdrop, the horse was a favorite painting motif.

There is more than meets the eye in Tudor's ballets. Behind all his work is a scholarly thoroughness. When, just a year after he quit his job as a butcher to become a dancer, he choreographed his first work for Marie Rambert's Ballet Club in London, he chose Shakespeare's *Twelfth-Night* for his subject. At that time he was very poor, but with a small sum his father had given him to buy a bicycle for his twenty-first birthday, he took a trip to Italy in order to get the proper atmosphere for the story. In his recent Shakespearean ballet he is no less careful about detail. Phrases like "I bite my thumb at you," in *Romeo and Juliet* he translates into vivid choreographic gesture.

The Greek names he chose for the cast of characters in *Undertow* show a rare familiarity with the gods of antiquity. If you look up goddesses like Ate and Cybele in the dictionary, you will find they represent the exact qualities indicated by the choreography for their modern namesakes. Tudor says that a perceptive audience should have had no doubt as to what the types were from the ballet itself. But every

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The Dance in Canada

by FRANCIS A. COLEMAN

THE ANNUAL VISIT of the Ballet Russe de Monte Carlo to the eastern part of Canada, occurred as usual this year near the end of their season, when the attitude of the company is one of anticipation for a well-earned rest and State secrets such as next season's new works and dancers are whispered from ear to ear.

As to the new ballets, your eaves-dropping correspondent overheard that some four to five new works are desired, though it is none too certain that the quota will be met. In addition to the revival of *Raymonda*, two other possibilities seem fairly definite. Most of the new works will no doubt be by Balanchine, who has now emerged as the company's dominant influence. The music of Glazounov for *Raymonda* is not likely to appeal to Balanchine and in fact Sergei Denham, the director of the Ballet Russe, mentioned while in Montreal that Pierre Vladimirov may be responsible for the revival.

Titles for other additions to the repertoire are not decided. Two that Balanchine favors most are for a ballet to music collected from shorter pieces by Vittorio Rieti and a specially-commissioned work from Darius Milhaud in the form of a suite based on the characteristic music of various provinces of France. Rieti is a composer who has never obtained his deserved recognition; he was a pupil of Respighi and worked in conjunction with Diaghilev, particularly for the ballets *Noah's Ark* and *Barabau*. A composer of other distinguished works, he now lives in New York. Those who are acquainted with Milhaud's *Suite Provençal*, a recent work which has become popular through recordings and frequent performances, will have some approximation of what the ballet may contain. Milhaud, now also a resident of the United States, is one of the most gifted and erratic of modern composers, and he has worked in practically every medium with uneven but often brilliant results.

New dancers for the company are always a delicate subject, and the only announced addition to date is Marie-

Jeanne, of last season's Ballet International. (Not to be confused with the International Ballet of London, which still continues its useful work in England.) Canadian dancers in the company at present, to add a note of local interest, are Nora White and Claire Pasch. Nora's younger sister, Pat, will join the company in August.

Nearly all of the performances in Canada had capacity audiences and enthusiastic receptions. Danilova reigned absolute queen of all she surveyed, obtaining the tribute due her remarkable artistry. But after Danilova? Fortunately, we do not have to paraphrase Mme. de Pompadour's famous remark, *Après moi, le déluge*. A fine crop of younger artists are being given an opportunity of developing under the direct inspiration of Danilova and Franklin.

The Canadian season revealed to us one of the most brilliant of the younger dancers, Mary Ellen Moylan. She demonstrated a virtually flawless and clear technique. Her personality remains to be fully disclosed, for she was not seen in roles of much range. We look forward to the day when Miss Moylan will be given greater scope and opportunity.

Miles, Boris, Tallchief and Etheridge are pillars of strength and important artists, whose work verges on character dancing, for in each case they are being "typed" to certain roles. Nathalie Krassovska belongs in a class by herself, a dancer of "temperament," as a local advertisement read in announcing the violinist Huberman. She just loved to suffer and be a martyr; certainly a very romantic and sentimental dancer. Her charm and personality gave her a unique position with the audience, and her technique was well founded on classic principles in authentic traditional style, which included a happy disregard of musical values. Mentioned in dispatches — Pauline Goddard and Yvonne Chouteau, both very nice.

Franklin and Lazovski worked well together and handled the leading male roles in fine style. Danielian was to be much admired also, and audiences want to see more of him. Of the other male

dancers, one must mention the fine elevation of Nikita Talin and Nicolas Magallanes made an able partner.

The company has made vast improvements during the last few years despite, or perhaps because, of the conspicuous absence of many "stars," and a small supporting personnel. It was Toscanini who said, "I only recognize the 'stars' in the heavens." The balance and efficiency of the ensembles have changed for the better also, and scenery and costuming make a good impression.

The main problem appears to be one of balance, or Balanchine. The pun is hard to resist, with apologies to this excellent choreographer whose works are among the most vital creations in ballet of the present day. However there is no doubt there can be too much of a good thing. There are moods of haunting beauty in his ballets, but considerable repetition and some obscurity also. It is not easy to understand the mixture of pure abstract ballet with occasional elements of allegory or mime which remain unresolved. As theater, Balanchine does not always grip the audience, and the works themselves do not have the same impact as others which may perhaps be much easier to perform in terms of actual technique.

Of the Balanchine works given in Canada, the most successful must surely be *Dances Concertantes*. Here is the perfect combination of music and choreography, which is not felt with Balanchine's treatment of Tchaikovsky. *Ballet Imperial* and *Mozartiana* were given mixed receptions. And there are many rewarding features in both works, although coupled with what appears to be rather forced and irrelevant. In *Mozartiana* there are some wonderful things, but most people must have come out of the theater feeling that the funereal, scarecrow figures of the Paghiera movement bordered on the ludicrous, chiefly because the mood was not anticipated. *Serenade* is an old friend, but the *Bourgeois Gentilhomme* is not, nor likely to become one. It was given often here because of the associations its title has with Molière's play, although that is about as far as it goes, which is really not enough.

The balance of the repertoire is conventional and now quite familiar even to the newer audiences of the company. The folksy *Rodeo* was seen to be a

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Ballerina Gisella Caccialanza, protegee of the great Cecchetti, is appearing as guest artist with the San Francisco Opera Company.

Crashing Cecchetti's Class

by EARL LEAF

HER TEACHERS were always sending notes to Mama and Papa, suggesting that little Gisella Caccialanza be sent to dancing school.

"What in heaven's name is this idea?" her puzzled father, a sculptor, demanded. Why did grammar school teachers in San Diego and Los Angeles, who knew naught of dancing, suggest dancing as a career for his young pride and hopeful? Well, if it was to be, so be it — but nothing but the best!

After brief dance instruction, Gisella's ballet teacher said, "Gisella should have studied under Cecchetti. Oh, if only the master Cecchetti were still living!" Cecchetti was so famous that most people thought he must be dead. Later the Caccialanza elders heard rumors he was not only alive but still teaching. Some said aye, others said nay.

They determined to go and learn for themselves, so Mama took her rather frightened offspring to Italy where her fondest hopes were realized. Yes, he lived and taught.

The season was late when they finally arrived at Milan. They had no idea how to meet Cecchetti; they did not know how he looked. Forbidding guards prevented their entrance to the famous La Scala. Mother with little Gisella at her heels, hung around awaiting an opportunity.

Once when Toscanini was driving out of La Scala in his limousine, mother and daughter walked in. Breathlessly they rushed through the halls of the old opera house until they found a ballet class in session.

"Our ballet teacher in America said Signor Cecchetti was dead but I hear he's still alive," Mama cried, inter-

rupting the teacher in the midst of his instruction.

"I am Cecchetti," the teacher shouted indignantly. "I am NOT dead. HE is dead!"

The master interviewed them after class. He gave Gisella some papers to sort out but, scared half out of her wits, she messed them up properly.

"Excellent!" Cecchetti exclaimed. "That's what I want. It's easier to teach someone who knows very little than to teach someone who knows a great deal of nothing."

Gisella entered Cecchetti's class at the age of eleven and studied three years under him. She won three medals for progress — bronze, silver and gold — for successive years. Cecchetti became so fond of his protegee that he arranged through the Pope and Mussolini to have himself named her godfather.

At the end of three years, however, Papa Caccialanza was ailing and wanted his wife and daughter back. As a matter of fact, shortly after her return both her father and Cecchetti died. Before he passed away, however, Cecchetti sent her a medal given him by the company and a letter and manuscript (still unpublished) telling every detail of his life.

In America Gisella couldn't seem to find herself. She won an Albertina Rasch scholarship, but was miserable. She was buffeted around in stupid stage shows at the Chinese Theater in Hollywood, in various musical halls, and for a while toured with the Fanchon and Marco circuit in small tank towns.

One time Serge Lifar saw her dance in the corps of a certain tepid dance show and said to the director, "You dare to use this girl in such a place, a girl with such background, a dancer of such great artistic merit!" He wrote to Balanchine who placed her in a position commensurate with her beauty, talent and grace, as ballerina of the Ballet Caravan. Director and choreographer of the Caravan was Lew Christensen (now a lieutenant in the Army overseas) whom she married in 1941.

Today this shining star is guest artist of the San Francisco Ballet Company.

Carousel

Tuneful new musical proves to be another de Mille success

"JUNE IS BUSTIN' OUT ALL OVER", sings the cast of *Carousel* in one of the tenderest, most sparkling musicals of the season. The Theatre Guild, who gave us *Oklahoma!*, has done it again with the Rouben Mamoulian production based on the Ferenc Molnar play, *Liliom*. The Rodgers-Hammerstein lyrics are destined to be hummed and whistled and danced to the land over.

The ballet in *Carousel* is accorded a primary role, not secondary to the action of the plot; it plays a definite part in the telling of the story. Under Agnes de Mille's expert direction, the dances contribute so naturally to the production that whole scenes leave you with the impression of their having been entirely portrayed in dance. There is no dealing out of songs, spoken lines, and dances . . . all three are integrated into a careful and warm dramatization.

The plot traces the happy-go-lucky but ill-fated story of Billy Bigelow (John Raitt), barker in Mrs. Mullin's (Jean Casto) carousel, from the time of his marriage to Julie Jordan (Jan Clayton) to his return to earth after an unsuccessful attempt to rob mill-owner Bascombe (Franklyn Fox) drives him to suicide. Another romance between Jean Darling as Carrie Pipperidge and Eric Mattson as Enoch Snow affords many lovely tunes and a generous amount of comedy, aided by Mervin Vye as Jigger Craig.

The ballet in the first act is folksy and gay, culminating in a spirited hornpipe danced by tiny Annabelle Lyon and tall Peter Birch. As one of the actors onstage remarks, "Looks like a rowboat comin' up to a lighthouse!"

Dancing and acting honors go to Bambi Linn for her dramatic and touching delineation of Louise, the unhappy daughter of Julie and Billy, whose playmates taunt her with persistent rumors of her no-good father. Miss Linn dances barefoot, in a simple jersey costume, without stage props or scenery, and her dance in its directness and sincerity is an artistic

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Top: Carnival time finds a merry crowd at the "Carousel", watching the dancers in the side show and the ballerina with her trained bear. Center: Peter Birch and Annabelle Lyon lead the corps in a Hornpipe. Bottom: Robert Pagent and Bambi Linn as the carnival boy and young Louise. Photos: Richard Tucker, Bob Golby of Graphic House, courtesy Theatre Guild.

Play-Goers Meet Top Dancers-



Walter E. Owen

"I hate you!" Bambi says, speaking the first lines of Louise in "Carousel." With gestures!

Bambi Linn

by WALTER E. OWEN

SUCCESS STORY in two parts, that's the career of Bambi Linn. For she has had only two jobs in the theater, but what jobs! First, as Aggie, the exquisite dream-child in *Oklahoma*, and now as Louise in *Carousel*.

As a result of her good work in its first musical, the Theatre Guild promoted her to a dancing and speaking part by casting her as the daughter of barker Billy Bigelow (the New England counterpart of Liliom.) Every evening performance, Bambi doesn't come on until twenty minutes before eleven, and for the next forty minutes practically holds the audience in her hands. In her first scene, she tells in a combination of modern ballet and pantomime, the pathetic story of the lonely child who is tormented by the other children of the town because she is the daughter of a thief. She stops the show cold. The audience reaction on opening night was described thus by a Broadway "character" as reported by one of the dramatic editors: "When Bambi Linn finished her tear-

jerker ballet in the second act, I got a peek at one of the town's top play-slashers dashin' off notes with a pencil in his right hand . . . and a hanky in his left, dabbin' away the drops on the sneak so those around him wouldn't see he was a softy. He needn't have bothered. They were too busy doin' the same thing." Following the ballet-pantomime, Bambi does some very good straight acting. In the graduation scene of the finale she embodies a hope for future happiness, inspired by the spirit of her father, which, unseen, follows her about in an effort to win heavenly pardon for his sins.

Originally Bambi's heart and soul were set on becoming a purely classic dancer, and during the early days of *Oklahoma*, she was restive. She yearned to get back to her ballet studies. She considered joining the Ballet Russe de Monte Carlo, but negotiations were not completed. Then, through contact with a growing circle of friends, she decided to broaden her outlook with work at the Humphrey-Weidman studio "to find out what there was to it." She ended up by appearing at several of their Sunday evening concerts as guest artist in *The Heart Remembers*.

Her persistence in voice training and regular dramatic lessons turned out to be good preparation. When the Theatre Guild decided to produce *Carousel*, Bambi was one of the first chosen for the cast, and her dramatic scenes are very effective.

Bambi is just nineteen. She was born in Brooklyn, one of a family of several talented youngsters who grew up in a big brownstone house in one of those quiet residential blocks in the Fort Greene neighborhood. Their family life is close-knit, happy and congenial. In the give and take of life with three brothers and a sister, one maintains an even keel, and Bambi is modest and sensible, well-mannered and of sweet disposition. She is so sweet in her ways that one character still maintains she's a phony, contending that no one could be that way naturally. But in spite of this, she goes after whatever she wants with such determination that the family considers her aggressive.

She is very blond . . . when she was little she must have been a towhead . . . and she has blue-green eyes that change with her moods. When the green predominates, her eyes are easily the coldest you ever saw; and that's fair warning not to cross her! And she has a most beautiful top-to-toe blush. Her younger brother Ralph has a part in *Carousel*, as one of the kids, and the two carry off some dramatic dialogue that makes one of the most moving spots in the show. The member of the family they are all most proud of right now is an older brother, Wolf, an army air corps lieutenant who pilots a plane over Attu.

Bambi first took ballet lessons from a neighborhood teacher when she was

And this is Bambi in her usual role as the nineteen-year-old member of the Linn family.

Walter E. Owen



seven, but after a year, came over to New York to study with the late Mikhail Mordkin. Later she went to Ballet Arts to study with Edward Caton, rounding out her instruction with Mme. Nemtchinova, Nimura and Agnes de Mille. In the summer of 1942 she went to Jacob's Pillow with Miss de Mille to appear in a folk ballet, *Hell on Wheels*, which Miss de Mille produced there. The following winter, Bambi asked choreographer

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Annabelle Lyon

by EARL LEAF

A LITTLE GIRL from the Deep South to make good in the Big Time on Broadway is diminutive, beautiful Annabelle Lyon, featured dancer in smash hit *Carousel*, choreographed by Agnes de Mille. She appears in three dances, the number most delighting the audiences a hornpipe danced with Peter Birch.

Betimes, Annabelle continues her ballet practice under Vincenzo Celli's instruction but she is at the same time studying voice and dramatics, for one day she hopes to appear on the dramatic stage as well.

She is from Memphis, Tenn., where she won a scholarship at the Fokine School. With the Fokine Ballet she appeared at the Lewisohn Stadium. Later she studied under Balanchine at the American Ballet School, danced in the Metropolitan Opera, appeared in a motion picture and toured for a short season. She was a soloist with Ballet Theatre at the historic opening in 1940 at the Center Theatre in Rockefeller Center, continuing with the company for four seasons.

About that time she experienced a bad dose of the old, familiar feeling of being fed-up that frequently irks dancers some time during their careers. Dancing takes so much out of a dancer, Annabelle wondered whether it was worth while continuing.

Her mixed feelings were, of course, temporary—precipitated by the strain of overwork and a foot ailment, and her marriage wasn't progressing successfully. Eventually all the adverse conditions were altered and then she found, as dancers always do, the call of the theater too strong to resist. Emerging from a two-year retirement, she was selected at once to dance in *Carousel*, another major addition to Broadway's musical scene.



Earl Leaf

Annabelle Lyon and Peter Birch dance a traditional "Hornpipe", with de Mille influences.

Peter Birch

by EARL LEAF

A YOUNG, AMBITIOUS DANCER should go after varied experience in night clubs and theaters, concerts and ballets in order to develop the many sides to his dancing advises young Peter Birch, premier dancer of the musical *Carousel*. His own hop-skip-jumping around in his earlier years of dancing has given him the opportunity of working with some of the finest choreographers and artists in the dance world, rounding out his character, he feels, as well as his technique. All the time he has personally aimed at becoming a first-class choreographer.

Peter Birch started dancing with the Fokine Ballet at fifteen, when Andre Eglevsky was making his initial appearance in this country after leaving the Rene Blum Ballet. The following year he soloed with the company at Lewisohn Stadium, on the same program with Patricia Bowman and Paul Haakon. At the end of the summer season he returned to school, continuing his studies in ballet, tap and Spanish dance. Later he joined the Radio City Music Hall, and it was during his eight months there that he started planning his own routines for clubs and vaudeville, combining the three styles of ballet, tap and Spanish, finally making the circuit with them of the Atlantic Seaboard night clubs. In Washington he

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Loose Leaves from a Dance Notebook

by EARL LEAF

FULL MANY A FLOWER is born to blush unseen in the Garden of Terpsichore while others not half so lovely continue to receive the plaudits of the pundits long after they have passed the peak of their beauty.

Obviously, friends, this isn't fair. In this best of all possible worlds, justice should always prevail and genius receive its just desserts. But, as George Gershwin says, "It ain't necessarily so." Many of the most gifted dancers and dance groups remain obscure while often to the forefront of public attention comes a varied assortment of fakes, phonies, dopes, jerks, droops and drips.

Many factors may be responsible (the breaks, business management, artistic direction, etc.) but we will confine ourselves to one factor concerning which we feel qualified to pontificate.

A universal lack in the dance world is a fine sense of publicity and public relations.

The fame of many contemporary artists, choreographers, entrepreneurs, groups and companies rests not only with their splendid work but also upon their relationships with magazine and newspaper editors, writers, photographers, critics (contemporary historians all) who represent and mould public opinion.

Even Solomon in all his glory would be forgotten today had not the ancient scribes put his story down in writing.

Some possess this sixth sense of publicity values and some do not. Isadore Duncan certainly had it. Ruth St. Denis, Ted Shawn, Katherine Dunham, Martha Graham, Agnes de Mille, Angna Enters, La Meri, Vera Zorina, Kurt Jooss, Serge Lifar, Bill Robinson, Gypsy Rose Lee, the Hartmans have it. Sol Hurok has a very generous ration of it.

Speaking with all the authority of our twenty years as writer, newspaperman, foreign correspondent and editor, we want to emphasize that scribes *like* so-called "publicity hounds." These folk have learned how to treat the press; they help the interviewer or biographer make a good story, they cooperate with the photographer or painter, they recognize that writing is as distinguished a profession as dancing.

A condescending attitude towards practitioners of another art breeds ill-will and obscurity. Yet we have witnessed one snippet of a dancer behave with ill-mannered arrogance towards a writer and photographer who wished to interview and photograph her. Needless to say, they simply walked out on her.

Few failures in public relations are caused by bad manners, however. More prevalent reasons are ignorance of its importance or even shyness in meeting others outside their own orbit of activity. These handicaps can be remedied by any clever and intelligent person who can realize that reputation is won by a combination of elements that contribute to produce the result.

For groups, schools and companies we wouldn't even mention the subject of paid advertising were it not that we hear such remarks as "We don't have to advertise because our classes (or theater) are already full to capacity." Fallacious reasoning, we say, based upon short-sighted understanding of the purpose of advertisement.

The art of dance has a new ally today which did not exist until recent years: photography. Every dancer should have a good file of pictures of varied intent, including the smooth, suave, retouched studio photograph and the action-picture which will catch and reveal one's own particular brand of dance personality and achievement.

It must give Martha Graham much satisfaction to know that long years after she has dust to dust returned, dance lovers will be studying and enjoying Barbara Morgan's remarkable book of Graham dance-action photographs.

For a hobby people collect postage stamps, antique furniture, autographs of celebrities, theater programs. Our hobby is collecting Denbyisms in the N. Y. Herald-Tribune. We think Edwin Denby is an honest, enthusiastic, sincere and discerning critic of the dance but we often wonder how he manages to see so many details of a dancer's performance. You'll see what we mean in a minute. We especially enjoy his column when he writes about Tamara Toumanova.

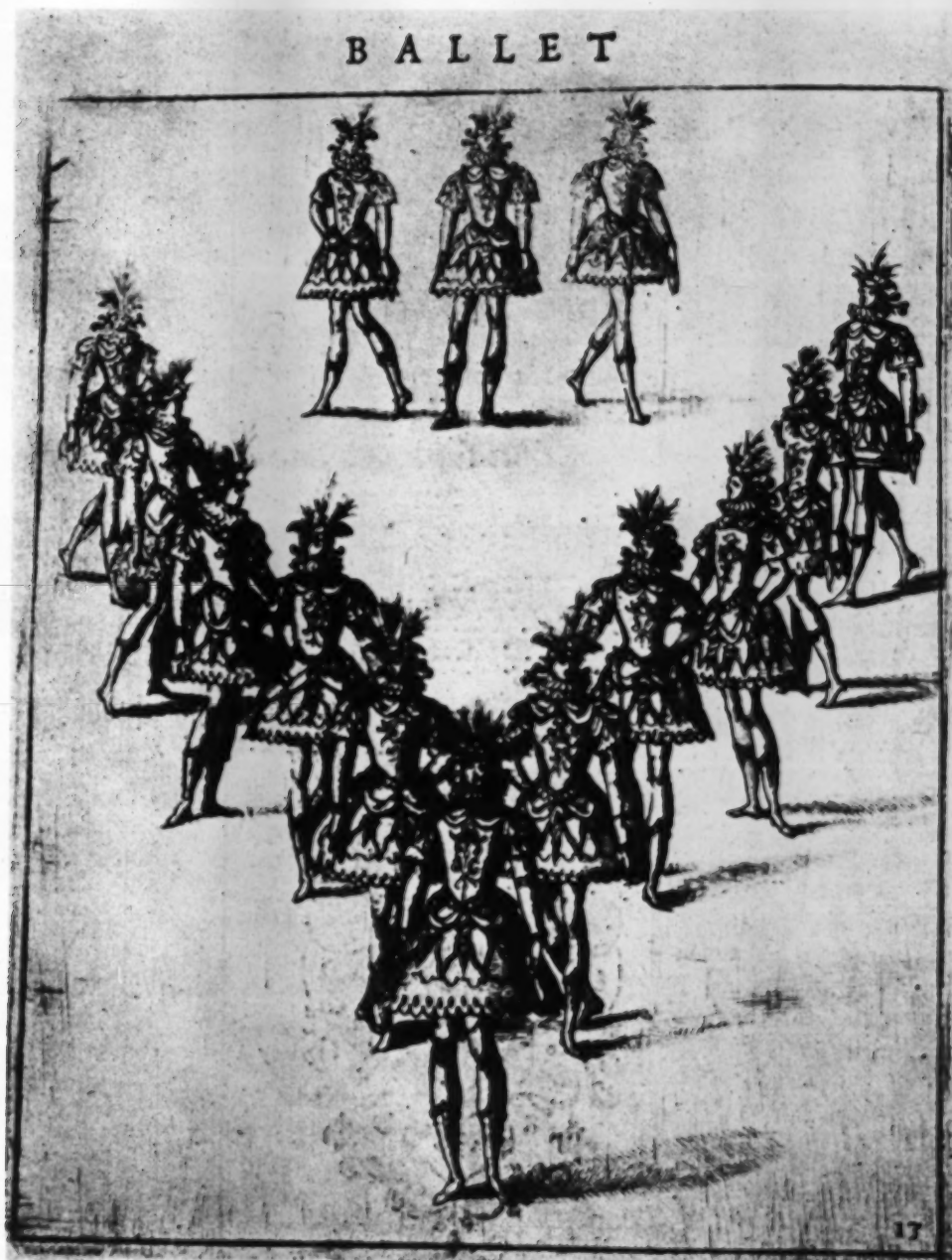


It apparently burns him up when she is "unbecomingly dressed for her hip formation" but at least her "block-like torso, limp arms and predatory head position, her strangely static and magnificent leg control set her apart from others." He also likes her "accent on powerful separation of the limbs."

Viola Essen's instep enraptures him. William Dollar's musical form delights him except for "his mannerism of relaxing his loins in the air and his neck in poses." Leon Danielian, says Denby, is the most brilliant American in leaps but if Leon wants to tickle Denby he must tighten up "his expressive power in the connection between arms and torso."

Alicia Markova's "quickness of thighs, the arrowy flexibility of the instep, her responsiveness in the torso, the poise of the arms, the sweetness of the wrists, the grace of neck and head," has not missed Denby's alert eye.

(continued on page 40)



VITTORIA

Courtesy George Chaffee

The Souvenir Print

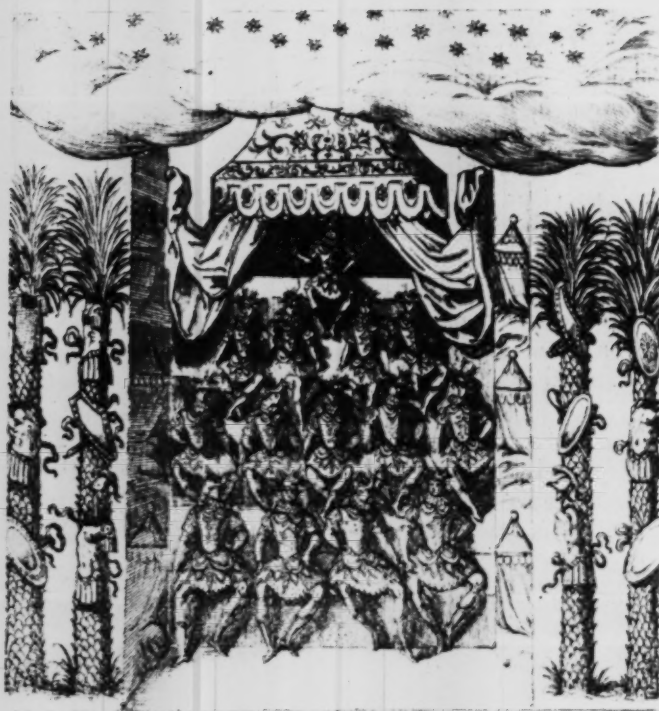
Plate 13, untitled, from *Discours au vray du Ballet dansé par le Roy, le dimanche XXIXe jour de janvier M^{ve} XVII. avec les desseins, tant des machines et apparences différentes, que tous les habits des Masques* — Paris, published by Pierre Ballard, 1617.

(The small cut — see next page — is Plate 12 from the same souvenir program.)

The illustrations were designed and engraved by Daniel Rabel, painter to the king (Louis XIII), who also designed the costumes for the ballet. The scenery and machines were executed by the Francinis. Libretto by Durand and Bordier. Music by Guedron, Bataille, Boeset, Belleville, and others.

The fourteen dancers are Louis XIII of France (who danced the genius of fire and headed the Grand Ballet) and thirteen of his nobles: MM. de Luynes (who directed the ballet and danced Renaud), Vendosme, Mompoullan, le general des Galleres, Roche Guyon, Liancourt, Blinville, Challais, Humieres, Courtanvault, Rochefoucauld, Brantes, Palluau.

The engravings measure each circa 5 x 6½ inches.



Courtesy George Chaffee

The Balletophile

A Column by GEORGE CHAFFEE

AS THIS COLUMN was due on the Editor's desk came the electrifying news of V-E Day, flashed the world over at last—the official, long hoped-for, certain but procrastinated proclamation of victory in Europe by the unconditional surrender of Nazi Germany, and this tragic global war half over. The news is white hot as I write; it will be no whit less present and vital when you read these lines. Militarily speaking (and whose heart and mind, hope and fear, is not with our fighting forces?) this is the week, the month, the year of the century for the history books of the future. My previously prepared page for *Dance's* June issue can wait. It must wait. In the face of such an event, this column must perforce reflect my mood and your mood and America's mood and the mood of the democratic world. The dance must render its token in tribute, must go into its files to bring out a serviceable and effectual sign and symbol, must hoist its flag of victory.

I give you, therefore, as Souvenir Print, ballet's V for Victory—for victory in Europe now and equally for victory in Asia when our armies shall have won that trophy, and winning it

they are, however the inevitable be delayed. I give it to you in a gem of an engraving, perhaps unique — of a strange beauty, it may be to modern eyes, yet a fascinating memento peculiarly appropriate to the occasion, even if it does ask a word of explanation for its full appreciation.

The engraving shows the Grand Ballet, with its resplendent warriors *à la Romaine* deployed for action—in action—in a figure V — a figure V whose two arms guard the Big Three (or so I am telling myself, reading the ancient design in current terms)—a ballet banner symbolic of those epochal days. Yet not, I think, purely by accident. Perhaps it was veritably a V for Victory that these dancers long ago 'figured' forth and that the artist selected to record.

The engraving is the last plate in a souvenir program of a famous French Court Ballet, *La Délivrance de Renaud*. The ballet related how two knights rescued one of their companions from the spells by which an enchantress held him captive in a foreign land and brought him back to the camp of the Crusaders in the Holy Land.

The last act showed the royal tent, a magnificent embroidered cloth of gold pavilion with its side hangings draped open, standing in the midst of the Crusader's camp, flanked by palm trees hung with the captured arms of the enemy, the whole like some great embossed escutcheon or carved pediment of a Temple of Victory brought to life beneath a star-spangled sky. There sit the assembled knights or, as we should say today, generals, about their leader. Thence, they descended to dance their Ballet of Victory — and, I am persuaded, to dance it to the letter.

Indeed, such a dance convention or device was for centuries as practiced and admired as are our modern pageants indoor and out where our flag or an Easter cross or a star or, frequently these war years, a V is formed for the spectators. Those silent symbols speak volumes, even as Beethoven's three-short-one-long notes have sung V for Victory, from great orchestras about to begin a concert on to the shrill engine whistle of a train speeding across beleaguered England, or through France when still under the invader's heel.

(continued on page 40)

News and Cues

AN EVENING OF BALLET is being sponsored at this date by the SAN FRANCISCO BALLET GUILD, through our State Department, with WILLAM CHRISTENSEN to lecture and the San Francisco Ballet Company demonstrating how dancers are trained in this country, following with a presentation of a short ballet from its repertoire. An intimate performance, with the Guild serving tea or cocktails. A more ambitious one is projected for the Civic Auditorium, where the Government hopes to offer a symphony and ballet performance before the conference ends.

The *Overseas Show* for the USO by RADIO CITY MUSIC HALL, bringing on a six-month tour a facsimile of its stage show to our fighting men, becomes the first unit headed for Europe since V-E Day . . . Currently, its stage show, *Summer Idyll*, has ballet soloists LEDA ANCHUTINA and WILLIAM DOLLAR with the CORPS DE BALLET in a Chopin fantasy . . . A round-up of Mme. OLGA TARASSOVA's pupils at her School of Ballet's annual recital at Times Hall on Sunday afternoon, May 20, read like a Broadway's *Who's Who* in the dance world. Many in Broadway productions, the dancers included JEAN GUELI, lately of BALLET INTERNATIONAL and the *Firchbrand of Florence*, AUDREY KEANE, soloist of the MIA SLAVENSKA BALLET COMPANY, ROSINE SEDOVA and MARJORIE CASTLE of *Song of Norway*, ELAINE KARINA and MADELAINE DETRY of *Bloomer Girl* and *A Lady Said Yes*, EVANGELINE COLLIS and JOHN BEGG from *The Seven Lively Arts*. Mme. Tarassova choreographed the three ballets in which the artists appeared.

Announcing a West Indian Evening the second Friday of every month at the KATHERINE DUNHAM SCHOOL. Samba's, Rhumbas, Congas, Plenas, Mazukes, Begines and Meringues.

The KATHERINE DUNHAM DANCERS, exotically tropical, are in the all-negro variety show *Blue Holiday*, as is also Haitian JOSEPHINE PREMICE, who recently appeared in the African Dance Festival at Carnegie Hall . . . BILL ROBINSON, prominent

that evening at Carnegie, too, dances in the other new all-negro musical *Memphis Bound*, inspired by *Pinafore* . . . Gilbert and Sullivan's *Pinafore* is also the springboard for the new musical *Holiday Pinafore*, for which ANTONY TUDOR has done the choreography and ballerina VIOLA ESSEN graces . . . And right behind comes the new entertainment *Concert-Varieties*, with the KATHERINE DUN-



Metro-Goldwyn Mayer

To appear together in M-G-M's "Ballerina": Ballerina Tamara Toumanova presenting ballet slippers to tiny film star Margaret O'Brien.

HAM DANCERS lined up for this also, as well as JEROME ROBBINS and flamenco dancer's ROSARIO and ANTONIO . . . Flamenco dancer JOSE GRECO is the subject of three oil paintings by socialite artist JERE WICKWIRE, showing at the Demotte Galleries.

Ballerina TAMARA TOUMANOVA has a three-year contract with M-G-M for five pictures, the first being Hollywood's version of *Ballerina*, originally filmed in France in 1936, MIA SLAVENSKA in the name role . . .

CHARLES WEIDMAN, leading modern dancer and choreographer, next season goes on a nation-wide tour of the concert halls. New compositions in the offing are *House Divided*, *David and Goliath*, and *Dialogue*, the last based

on Block's *Concerto Grosso*. In the assisting company of eleven will be PETER HAMILTON of musical *Sing Out, Sweet Land*, JUNE GRAHAM of *Oklahoma!* and SONYA KATZEL . . . JOSE LIMON, BEATRICE SECKLER, and DOROTHY BIRD gave four dance concerts on the evenings of May 19, 20, 26, 27 at the Humphrey-Weidman Studio under DORIS HUMPHREY's direction. The program was as recently performed on tour during Pfc. Limon's furlough, introducing two new dances to New York audiences, *Concerto* (Vivaldi) and *Eden Tree* (Carl Engel) . . . The work of the Dance Classes at the YMHA Dance Centre taught by DORIS HUMPHREY, CHARLES WEIDMAN and MARION SCOTT gave a demonstration of their work on Sunday afternoon, May 27 . . . NELLE FISHER and WELLAND LATHROP from *On the Town* show, assisted by dancers RUTH VOLLMER and ANGELA KENNEDY, gave a Sunday afternoon program at the YMHA on May 20.

The modern dance trio, JANE DUDLEY, SOPHIE MASLOW, and WILLIAM BALES, plan to be available for the entire 1945-46 season, permitting them to include the west coast. Mr. Bales, who heads the dance department at Bennington College will take a leave of absence for the first semester to make it possible . . . This trio and a list of notable young dancers will be appearing under the banner of the NEW DANCE GROUP FESTIVAL SERIES at the Times Hall on the evenings of June 14, 15, 16, with, on the Saturday of June 16, a special children's matinee. This is going to be the occasion of Sophie Maslow's first appearance on the concert stage, since the birth of her baby. HENRIETTA GREENHOOD will be making her first solo appearance in New York in a couple of years. LILI MANN, who was with MARTHA GRAHAM last year, will dance. The children's matinee will be that rare thing, really designed and suitable for children. With a brief commentary before each number, dances of the different countries will be shown for them. African and Haitian dances by PEARL PRIMUS and Hawaiian by JEAN ERDMAN (who was born in Hawaii). It is the first time the New Dance Group has attempted anything on this scale—and it deserves a big hand (and a good attendance) for an organization with no financial backing to brave the im-

sariol gesture of bringing a group of sincere young artists before the public

RAGINI DEVI presented a most fitting tribute of Hindu dance and song in commemoration of the birthday of the great Hindu poet RABINDRANATH TAGORE, the evening of May 4. Assisting dancers were INDRANI and NAMOURA and a group headed by RITU-RAJ RAMAN, as well as singer INDUMATI MARATHE and a company of musicians. Master of ceremonies was MITHRAPURAM K. ALEXANDER. The proceeds goes to the Organizing Committee for India Mass Education . . .

HAROLD LANG leaves BALLET THEATRE for the intimate musical revue *Three to Get Ready*, coming to Broadway this fall. Joining him, but only for the summer performances scheduled for Stamford, are NORA KAYE and JANET REED; the two girls will be back with Ballet Theatre in time for the next season . . . Coming and going from the same company: DIANA ADAMS and JOHN TARAS to make a three-week appearance during the summer in *The Merry Widow* at the Royal Alexandra Theatre in Toronto. MARJORIE TALLCHIEF is leaving the company, plans uncertain. ROSZIKA SABO, FERN WHITNEY, and STANLEY HERBERT are leaving to go into BILLY ROSE's next show, choreographed by JEROME ROBBINS. ROSELLA HIGHTOWER will be saying goodbye to the company in September when her contract finishes to join nation-wide tour booked by impresario FORTUNE GALLO for dancers IRINA BARONOVA, ANNA ISTOMINA, KATHRYN LEE, ANDRE EGLEVSKY, LEONIDE MASSINE, and YUREK LAZOWSKI. Miss Hightower accompanied the ALONSOS to Cuba dancing with them in *Giselle* and *Carnaval* . . . BALLET THEATRE reconvenes July 29, after a two-month vacation all around. After rehearsal period, opening season is scheduled for 'Frisco, August 7 . . . The BALLET Russe will be in New York September 9 for its fall two-week stand.

MIRIAM MARMEIN goes to the south and middle west on a month's summer tour, the middle of June, after which she keeps open her Summer Dance Theatre and School at Manomet, Mass. until Labor Day . . . Modern dancer ELEANOR KING will be dance director for the summer at the PERRY-MANSFIELD Theatre Workshop and School of the Dance in Colorado.

June Attractions

Museum of Modern Art, 11 West 53rd Street.:

May 2—July 1: 25 drawings for ballet settings and costumes by well-known artists and a model by Berman for the opera *The Island God*. A drawing by Nijinsky is included.

Barbizon-Plaza Theatre, 58th Street and 6th Avenue, 8:30 P.M.

June 3: Victory Revue, benefit given by American-Russian Friendship Club for the Silver Ponds Home for Russian War Orphans of Stalingrad. Dancer-choreographer Jane Dudley will be a featured artist.

Stadium Concerts, Lewisohn Stadium of the College of the City of New York, 138th Street and Amsterdam Avenue, evening:

June 23: The Gen. Platoff Don Cossack Chorus and Dancers.

New York Times Hall, 240 West 44th Street, 8:30:

June 14, 15, 16: New Dance Group Festival Series.

June 16, 2:30 P.M.: Special Children's Matinee.

Folk Notes

Community Folk Dance Center:

Arlington Hall, 9th St. & St. Marks Place. Servicemen free.

Fridays, 8:30 to 11:30 P.M.

Metropolitan Folk Dance Group:

Irving Plaza, Irving Place & 15th St.

Saturdays, 8:15 to 11:15 P.M.

Midtown Folk Dance Group:

Irving Plaza. To June 20.

Wednesdays, 8 to 11 P.M.

Square Dancing, YWCA:

Lexington Ave. & 53rd St.

Thursday, 8:30 to 11:30 P.M.

Town Group, Goddard House:

34th St. & First Ave.

Saturdays, 8:30 P.M.

. . . News from Russia tells of the wonderful reception given in Iran to members of the SOVIET AZERBAIJAN OPERA and BALLET THEATRE, on tour in key cities there.

The Detroit Civic Light Opera Co. is presenting a ten week season of operettas. Dance director and choreographer is WILLIAM HOLBROOKE. There is a ballet of 18 girls. The soloists for the various productions include PATRICIA BOWMAN, JANE DEERING, JEANNE DEVEREAUX, THALIA MARA, CHARLES LASKEY, SAMMY WHITE and SHEILA BARRETT.

Did you know that FRED ASTAIRE's assembled dance routines make a five-hour film? Astaire has been reviewing his past dances to make sure no routine would be duplicated in his current *Yolanda and the Thief* at Metro. A dream ballet with LUCILLE BREMER in rehearsal—and two more numbers contemplated . . . LARRY CEBALLOS directed the dances for Republic's new Roy Rogers film, *Bells of Rosarita*. SIMON SEMENOFF, choreographer and member of the Metropolitan Opera House Ballet, has wed ballet-student-heiress-to-Mallinson-silk-fortune LINDA BEAU MALLINSON . . . Composer LEONARD BERNSTEIN of ballet *Fancy Free* and musical *On the Town* will

(continued on page 29)



Earl Leaf

Constance Garfield of Ballet Russe de Monte Carlo touring Canada with troupe recently.

Latin Quarter

Staff photographer Earl Leaf begins feature on night clubs

NIGHT CLUB SHOWS are Wally Wanger's specialty. He has been staging them for more than a decade, producing the big revues at the famous cafes like the Copacabana in New York and Rio de Janeiro, the Hollywood Cafe and Beachcomber. Currently he is stage director of the lavish extravaganza at Lou Walter's Latin Quarter in New York.

Staging a musical revue for cafe or night club presents many more problems than whipping into shape a revue or musical comedy for the theatre. Here at the night club the tempo is all-important. Unlike a theatre audience, whose attention remains focused on the stage even when the production lags, the merry-making audience at a night club — eating and drinking heartily — soon loses interest in the floor show if the pacing is lost. To this ever-present *bete noir* is added the technical headache of resolving composition, design and choreography within the limited area of the night club floor.

Wally's formula for success is accent on dance and beautiful girls, peppered with a few singers and comics and a liberal dash of "corn." The



What a really well-dressed office looks like! Thana Barclay, Myra Greene, Kay Lewis and Wynn Stanley of the Club Latin Quarter chorus talk business with producer Wally Wanger.

dancers as well as the showgirls have to be "lookers." His are no ordinary chorus girls nor are his soloists the usual hoofers. Current show, *Give Me a Thrill*, costs a pretty penny — in fact four to four and a half million pretty pennies, i.e., \$40,000 to \$45,000.

Choreographer for *Give Me a Thrill* was Rudolph Kroeller, who is now choreographing television shows. The

Gypsy Abbott's Apache dancers, Geraldine and Rae Hudson, acrobatic, Harold and Lola, character dancers who do a "Danse la Cobra," and Gloria Gilbert, ballet, who accomplishes some fantastic pirouettes made possible by ball-bearings in her toe slippers are featured acts.

Owner of the Latin Quarter, Lou Walters, is a producer in his own right and knows more good talent, Wally says, than anyone else in show business. With top wages and an assured six-day week, some of the originally-chosen talent has stuck with the show since it first opened three years ago.

The dancer with an eye on Hollywood stands a better chance in a night club than a theatre, Wally believes, because movie talent scouts do a better job of prospecting at closer range in the intimate atmosphere of the night club. Members of the Latin Quarter corps have been plucked by the scouts for various studios. Ballerina Jane Orden is now a featured player in Hollywood. Mildred Law was signed by Columbia, Pamela Britton by MGM for a featured lead, and Dee Turnell has been given a contract by RKO.



Three of the dancing acts from the current Latin Quarter show: Rae Hudson of the sister-team of the acrobatic Hudsons, Harold and Lola in their snaky Dance of the Cobra, and toe dancer Gloria Gilbert help make up a well-rounded and versatile evening's entertainment.

Roller Skateries

by CLIFF LOCKWOOD

IN HIS November, 1944, article in *Dance* magazine, "The Conquest of Space," Alan E. Murray said among other things: "... The very success of ballet in America depends upon that same quality in the American soul that sends the American to picking Garden and Arena to wildly applaud *Follies*, *Capades*, *Vanities* and the two Primas of roller and blade, La Nord and La Henie ...

"The prize example of the growth of an American artistic activity must go to roller skating, now swinging into the straightaway for a great public acclaim and backed by the participation of John and Jane Public. Ballet can 'laugh that off' if it is foolish, but it would be much wiser if it would go and do likewise ... It should bear in mind that a large number of ballet ticket purchasers all over the country are those very same boy and girl skaters who can see in ballet a kindred art even if our ballet fan and rigorist ballerina cannot. As so often happens in the history of art, the future can be more readily envisioned by the naive youth than by those who are so imbued with the old traditions. Today American youth, in the rinks on rollers and blades, as well as in the dance studio, is intently probing into the real problems of the dance, the conquest of space."

Many of us wondered how one went about the task of applying ballet technique to skating, so it was decided to obtain the opinions of experts on this subject. I am glad to be able to present the views of Sonja Henie, the girl who through her brilliant performances has done so much for skating. It is my belief that the petite Norwegian-born Queen of the Ice is really responsible for the popularity of this participating sport ... for having indirectly helped others to put skating on a paying basis.

"I studied ballet until I was twenty years old. Ice skating is not alone a sport—it is an art too. I have skated before thousands of people. I tried to entertain the public—to put some of

the beauty of the dance into my skating. Now I dance on skates instead of just skating."

At four she started ballet school in Oslo. It was not until she was eight that she learned to skate. Then, when the other children were testing their speed on ice, and Sonja's father was hopefully hinting that he had been the second fastest skater in Europe, she had already made her decision. She was interested only in dancing on ice. After that, she paid even more attention to her ballet lessons. Arduous practice, several hours every morning and afternoon, won for her in 1927 the World's Championship Figure Skating title, at the age of 14. She retained the title every year since then. She took her first Olympic Championship in 1928 and held it in the successive games in 1932 and 1936.

Figure skating is a dangerous and exacting art, not just a matter of beautiful but extemporaneous designs on ice. There are certain classical figures on ice that must be mastered before entering any type of competition. There are eighty championship figures which a contender must be able to perform. The judges give each skater six figures—to test his artistry, and the performer does not know until the last minute which one of the eighty these will be. Perfect execution of these eighty figures is a necessity and requires years of practice. Sonja spent three seasons practicing the "common" toe whirl before she would attempt it in public.

Many of these classical figures are direct adaptation of ballet figures. The same technique is employed in the skater's "stag jump" as in the ballerina's *jeté*. The gestures of the hands, the position of the body, in many instances are directly comparable to those of ballet.

Sonja studied ballet under the famed Madame Karsavina in London when she was eighteen. Under her tutelage, Sonja translated the famous Dying Swan dance, long a *tour de force* of the exquisite ballerina, Pavlova, into a

dance on ice. Her brilliant performance of this difficult dance drew a command show for King George and Queen Mary.

Her successes in this country are too well known to be repeated here, but in the many films she made, she was never given an opportunity to display her dancing ability. In *Wintertime* she did an informal and brief dance with Caesar Romero, but not until *It's A Pleasure* has she really appeared in the dual role of skater and exhibition dancer. In this, her first technicolor picture, she brings to the screen the undeniable proof that she is the best example of the ultimate blend of ballet dancing and ice skating.

* * *

The youngsters are really asserting themselves in the various ice skating championship events this year. We find Barbara Ann Scott, 16-year-old Canadian girl, wearing the North American Ladies' Amateur Figure Skating crown. Donna Jeanne Pospisil, 13, and Jean Pierre Brunet, 14, of the Junior Skating Club of the Skating Club of New York, are the National Senior Pairs champions.

In the Middle Atlantic Championships held at the Skating Club of New York a pair of lovely youngsters from the Washington Figure Skating Club, Anne Davies, 14, and Carleton C. Hoffner Jr., 13, won the Senior Dance title. Donna Jeanne Pospisil won the Ladies' Senior Singles award.

Ladies' Novice Singles: Irene Maguire, Brooklyn Junior Skating Club. Ladies' Junior Singles: Kathryn Ehlers, Junior Skating Club of the Skating Club of New York. Men's Junior: Carleton C. Hoffner Jr., Washington Figure Skating Club. Ladies' Senior Singles: Donna Jeanne Pospisil, Junior Skating Club of the Skating Club of New York. Pairs: Yvonne Sherman, Junior Skating Club of New York, and Robert Swenning, Skating Club of New York. Junior Dance: Dorothy Rudy and H. R. Josephson, Washington Figure Skating Club. Senior Dance: Anne Davies and Carleton C. Hoffner Jr., Washington Figure Skating Club.

* * *

If we had an award-of-the-month to offer it would just have to go to Irene Maguire, the Brooklyn Junior Skating Clubster who won the Novice Ladies' title in the Middle Atlantic championships held recently in the

Skating Club of New York, Iceland Rink, and about two weeks later, as a member of the St. Nicholas Club, won the 1945 ARSA New York State Senior Ladies' Figure Skating championship in Mineola Rink. In winning this State title she was competing with such stellar performers as Theresa Kelsch, 1944 National Senior Ladies' champion, and Patricia Finn, 1944 National Junior Ladies' champion.

* * *

Winners in the 1945 ARSA New York State championships held in Mineola Rink follow: Juvenile Boys (uncontested): Frank Henrich, Mineola. Juvenile Girls: Patricia Anne Foley, Mineola. Novice Men: Eugene Parker, White Plains. Novice Dance: Dolores Connor and Edward O'Donnell, Mineola. Novice Pairs: Faith Benedict and Bills Scheurer, White Plains. Junior Ladies: June Henrich, Mineola. Junior Men: Reggie Opie, White Plains. Junior Dance: Patty Romaine and Leon Levert, Mineola. Junior Pairs (uncontested): Mildred and Clifford Neschke, Mineola. Senior Ladies: Irene Maguire, St. Nicholas Figure and Dance Club. Senior Men: Walter Bickmeyer, Mineola. Senior Dance: Rita Luginbuhl and Fred Ludwig, Mineola. Ladies' Pairs: Gladys and Gloria Gulbrandsen, Mineola.

* * *

Dorothy Mae Law, the 16-year-old member of the Arena Gardens Roller Skating Club of Detroit who came East on a good-will exhibition tour of the rinks in February and March, is the possessor of this enviable record:

1944 U. S. Senior Ladies' Champion; 2nd in Senior Ladies' Speed; 3rd in Novice Pairs . . . 1st Michigan Senior Ladies' Figures; 1st Novice Dance, 1943 1st U. S. Junior Girls' Speed; 4th Ladies' Figures . . . 1st Michigan Senior Ladies' Figures, 1942 1st U. S. Junior Girls' Speed; in 1st Fours; 4th Novice Ladies' Figures . . . 1st Michigan Novice Ladies'; in 1st Fours; 2nd Novice Pairs, 1941 2nd Michigan Junior Girls' Figures; 3rd Novice Pairs, 1940 3rd Michigan Junior Girls' Figures; 3rd Junior Dance.

* * *

I was watching eight dance teams compete in a rink elimination contest one night and wondered just how the losing couples would feel about the whole affair when it was finished.

Would they think that favoritism might have entered into it? The rink owners would be acting wisely if they were to take movies of all such contests . . . and then these couples could see themselves as the judges had seen them, readily picking out their own faults. These same films would prove themselves invaluable to the pros while teaching beginner and elementary dance step classes. And the rinks would not lose good skaters who otherwise might think that they had been cheated.

* * *

Something new is coming to town. A five-state regional meet, the North Eastern States championships (RSROA), will be held in Queens Roller Rink on June 27-28 under the co-sponsorship of the metropolitan rink operators. Contestants from New York, New Jersey, Massachusetts, Rhode Island and Connecticut will compete for the North Eastern titles.

* * *

New York City is going into the ice business . . . in the form of a \$300,000 outdoor ice skating rink as soon as necessary materials are released for civilian use. Plans for the project have been filed with the Department of Housing and Buildings by the Park Department. The rink will be built in swampy portions on the north end of Lower Central Park Lake, which are to be filled in. Park Commissioner Robert Moses announces that the rink will be part of a year-round entertainment area which will include a lunch room and observation terrace.

* * *

Life is funny. Hundreds of people who skate regularly at a rink get the feeling that it is their rink. They all want their rink to be the best place to skate, and in their minds they place it upon a high pedestal . . . Once in a while something will happen to one of these rinks: army induction, building regulations, poor business or perhaps a death. Many skateries closed for the duration. Some of them in outlying districts closed during the acute gas shortage.

The New Rochelle Rollerdomes' fanciful owners are the latest ones to have their dream bubbles burst. Mr. Swanson received an offer for the Rollerdomes, an offer so attractive that anyone in his right mind would accept . . . and, it seems, Mr. Swanson is in

his right mind. On Friday and Saturday, May 18 and 19, a farewell-to-skating party was held, and after the regular session on Sunday, the 20th, this skatery with the lovely rotunda floor was closed to the public. The Rex Products Corp. has taken title to the building and will use it as a manufacturing plant.

Let us hope that New Rochelle will get a new and bigger and better rink after the war. Barney Fluke, popular pro-manager at the Rollerdomes, goes to Peekskill, where he will operate another Swanson rink.

* * *

Iceland Rink, 50th Street and 8th Avenue in New York, currently has a figure skating session every day except Thursday, from 11 A.M. to 2 P.M. This is the type of ice skating session that should appeal to the roller enthusiast who would like to see what he can do on the ice . . . or on the blades.

* * *

A serious shortage of judges has prompted the New Jersey Skating Association (ARSA) to run a school for judges of bronze dance and figures. The first class, on the General Aspects of Judging, takes place at the Florham Park Arena, Florham Park, N. J. on Sunday, June 3rd, from 12 to 2 P.M.

* * *

Going back a year and a half in the files of *Skating Review* we find an interesting article, "Skating Is for the Young of All Ages." It said:

Often we hear roller skating spoken of as a "kid sport"—"For my 16-year-old daughter, fine, but not for me . . . why I'm too old." The fact is you are never going to be too old to begin skating and begin enjoying it. To prove this, examine the skating crowds more closely. If you visited the Redondo Roller Rink, near Seattle, Wash., almost any night you would be sure to meet Walter Anderson and his wife. A brief talk with this vigorous young-minded couple would convince you that roller skating is certainly not only for high school boys and girls.

In the two weeks that *Skating Review* has made its headquarters at Detroit, in Fred Martin's Arena Gardens, next door to the RSROA office,

(continued on page 36)

Irina Baronova with distinguished troupe in "Ballet Russe Highlights" to tour the U. S.



"Ballet Russe Highlights" Reflect History of Ballet

WHEN LEONIDE MASSINE, prolific choreographer, appears with his co-stars in "Ballet Russe Highlights" under the aegis of Fortune Gallo, on tour throughout the country, audiences will see approximately 18 excerpts from complete ballets showing wide scope of choreography. This leads to the question which many novitiate ballet attendants

frequently ask, "What is choreography?" The answer is simply *dance design*.

In the face of certain religious faiths which still look upon dancing as an ally of Satan, it is interesting to note that priests were actually the first choreographers, and their first designs typified the solemn ecstasy of worship.

"The glory that was Greece,"

punctuated an era in which design and music were held in equal favor, when compared with dramatic literature.

Following the Dark Ages, with the birth of the Renaissance, music and mime combined with dancing to become the ancestor of modern ballet.

It was in the mid-seventeenth century that the ballet first became the province of professionals. It was the choreographer Noverre who made of the ballet a theatrical art, unfolding each individual story in the definite mood it demanded. He called it the *ballet d'action*, and it was a true forerunner of contemporary ballet.

Later in the 17th Century, Tsar Alexis and Peter the Great sponsored Russian Ballet. It was during this period that a French *maitre de ballet* established a school in Russia; today Russian choreographers and dancers still look back to the traditions of past centuries in the building of both modern and classical dance patterns.

Leonide Massine maintains that the later influence of Serge Diaghilev, when at the helm of the Imperial Ballet's brightest years, is an influence which all modern choreographers might do well to revere. Europe and America were amazed by the brilliance of the dancers and the sensational productions Diaghilev introduced. Massine considers Diaghilev the artistic fosterer of the Ballet Russe of today.

As brilliant as were the earlier exponents of the Ballet Russe in the days of former creators and exponents, Massine feels he is currently associated with just as sparkling a collection of dance stars: Irina Baronova, Andre Eglevsky, Yurek Lazowski, Rosella Hightower, Kathryn Lee and Anna Istomina. They have appeared with the Ballet Russe de Monte Carlo or Ballet Theatre, or both, and have been welcomed on tours of America as well as foreign countries, by audiences and critics alike. The orchestra accompanying these stars is under the direction of the eminent Franz Allers, a familiar figure to all followers of the ballet.

London Newsletter

by MARY CLARKE

LONDON, APRIL 23. Ballet returned to London on April 17 when Sadler's Wells Ballet opened at the New Theatre a surprise season of ten weeks made possible because transport difficulties had cancelled their projected trip to South America. The New Theatre is small compared with the Princes, which the company occupied last season, and the fight for seats gets worse daily! Many devotees spent the night on the theatre steps to ensure being first in the queue the day booking opened. The rationing and restriction of seats, imposed by the management to make things as fair as possible, get more complicated with every new season.

The dancers as well as the audience noticed a difference in the size of the theatre. Bad stage setting on the first night cramped *Carnaval* even more than was necessary. Since no new productions are being given the interest centers on dancing and here there is novelty for two of the company's finest male dancers have returned, after discharge from the armed services. Michael Somes appeared at the first performance in *Carnaval* and received the biggest ovation of an evening that was notable for London's noisiest audience managing to out-cheer itself. He has been out of ballet for two years but, provided he is allowed to dance himself in again gradually, there seems no doubt that he will not only reclaim his former eminence but forge right to the head of the British male dancing roster.

Harold Turner is an entirely different dancer who excels in speed and brilliant finish as against Somes's spectacular elevation and sensitive artistry. In parts like Harlequin, Franz in *Coppelia*, and the leading male role in Ashton's sparkling *Les Rendezvous* Turner is a more than valuable re-acquisition. But it is *Les Patineurs* that needs him most, for this ballet has never really come off since Turner's departure in 1940.

The biggest dancing event of the early performances was Pamela May's

first London appearance as Swanhilda in *Coppelia*. May is an artist of exceptionally classic quality—about her there is no hint of demi-caractère—and one had come to think of her as excelling in the exposition of pure line or in parts requiring her beautifully sincere dramatic talent. Swanhilda was a revelation and a triumph. Blond and blue-eyed, May looked enchanting in William Chappell's gay costumes and she played the role for all it was worth. There is nothing in the choreography that is beyond her and for a first performance she was remarkably free from worry or strain. In a year's time she will have polished the whole performance into something of quite exceptional charm and brilliance.

The company continues to be led by Margot Fonteyn and Robert Helpmann who dance their whole repertoire now with a fluent brilliance. For this season they have added the *Aurora pas de deux* as a make-weight to some programmes and again display the height of virtuosity in their mastery of it. Helpmann's *Miracle in the Gorbals* still draws wild applause though a programme note now warns parents not to bring young children to see it!

While on the Continent, incidentally, the Wells Ballet met with an enthusiastic reception and were visited by many old friends—one former member of the company, Jack Hart, who is now in the RAF. He danced at one performance to replace a boy who strained his back. Serge Lifar is reported to have attended one performance but he seems to be remaining distinctly in the background just now and doing no new works for the Paris Opéra.

The Forces Centre at Salisbury, Wiltshire, created something of a precedent in April by organizing a Ballet Festival in response to local demand for authentic information about this highly specialized art form. An exhibition was put on for three weeks which covered practically the whole scope of ballet. Ballet Rambert visited the Garrison Theatre during the

middle week and lectures were given by Arnold Haskell, Madame Rambert and Miss P. W. Manchester. Attendance was good and all three lecturers were bombarded with questions from an audience that really wanted to find out something about ballet. Many American troops dropped in and had plenty to say in the way of comparing the big companies now dancing in the U. S. with those resident in England.

Mona Inglesby, of International Ballet, tells me she hopes one day to mount the full-length four-act version of *Swan Lake* for her company, with herself to dance the double role of Odette-Odile. She is hoping the end of the war will soon allow her to do some globe-trotting and find dancers in all countries who will help her to achieve the truly "international" company of her dreams.

At the annual matinee of the Royal Academy of Dancing Production Club (established to discover and encourage choreographic talent) Stanislaw Idzikowski presented a beautiful little ivory statuette of Harlequin to Miss Marian Knight for her ballet *D'Un Amc* which was judged the best of four performed. In this ballet a young dancer, Maureen Sims, appeared for only a few seconds but had everyone excited about her swift sureness and lovely long line, while in other ballets Stella Samuels seemed ripe for engagement by a big professional company and Donald Britton looked like being the next important British male dancer.

Only two new musical shows contain dancing. Leslie Henson's *Gaîteties* and the latest edition of Ivor Novello's musical comedy (they are all essentially the same), this one called *Perchance to Dream*. The *Gaîteties* is substantially the same show that has been all over North Africa and goodness knows where else entertaining the troops. The dances (arranged by Freddie Carpenter) go mainly to Prudence Hyman and Walter Crisham. Neither are seen at their best and in the earlier performances Hyman was given a stupid crack about Sadler's Wells in her dialogue which later happily disappeared.

Frank Staff was responsible for the ballets that spin out the Novello show

(continued on page 34)



Earl Leaf

Katherine Dunham takes a class through its "stretches." A stretch is the first movement of a rhythmic pattern of stretch, fall and recovery. Right: Victoria Henderson and Julia Robinson go Melanesian in a dance movement of native source from one of the Fiji Islands.

Katherine Dunham, Teacher

Dances and music of the West Indies and the Americas travel from stage to studio.

ASCHOOL FOR HER OWN dance technique and for courses in the study of primitive folklore among our own peoples of the Western Hemisphere combine two of the most important aims of Miss Katherine Dunham's career. Miss Dunham has long been interested in the ethnologic and cultural developments of the inhabitants of Latin America and the West Indies. The subject was one for her master's thesis when she was in college. After a thorough study of many books and papers, Miss Dunham furthered her knowledge of dance custom and ritual by visiting the countries and learning directly from native sources. Her rich repertoire is the very evident reward of this study.

Katherine Dunham recognized, early, the colorful and theatrical aspects of each folk dance, with its musical counterpart in primitive rhythms. The Katherine Dunham Group was formed to introduce the wide variety of dance form to the stage. Miss Dunham has done a great service to dance, to theatre, and to the Afro-American peoples by restoring to the race a fine theatrical dignity that the miscasting and "typing" of Negro dancers threatened to destroy entirely. Through many performances on country-wide tours, the Dunham Group has started

an exchange of dance information between the Americas. Artists now are as eager to learn the dances of, say, Haiti or Cuba, as they have been to learn the national dances of Spain or of India.

Some few years ago in California, the first Dunham school was founded, with three scholarship students and members of the group making up the classes that learned basic rhythms and the fundamentals of body movement that would lead to perfect portrayal of certain dance forms. In the breakdown and analysis of the simplest steps, Miss Dunham discovered she had evolved an entirely new technique and that it required definite "barre" work and a vocabulary all its own—different from either the ballet or modern instruction language.

Talley Beatty assisted in the classes, and he now, together with Lavinia Williams, Tappa Augustine, Ludmilla Speranzeva and Miss Dunham, handles much of the classwork.

Courses at the Dunham School in New York are interesting. A combination of lectures and active dance work, plus sessions in learning about drum rhythms and percussion instruments makes up an informative course. There are classes in technique, graded from the beginner to the advanced

student; classes in choreography; instruction in folklore. Evening classes are popular, for then the studio is filled with people eager to learn the *bequinc*, the *mazurke*, the *conga*, the *rumba*, the *samba*, the *meringue* . . . dance steps that have come to us as ballroom novelties or exhibition dances but are the folk dances of Latin America and the Indies.

"Play and Percussion" is the name assigned to the children's classes on Saturdays. The youngsters are introduced to the percussion instruments, are taught rhythm patterns, and are invited to experiment with beats and accents within a given phrase. Miss Dunham chats informally with the children and tells them the stories behind each rhythm, and the folk lore of each drum. (Drums are known as male or female drums and only certain kinds can be used for definite dance rituals.) Miss Dunham was well into an explanation, one day, of the "gentleman" drum and the "lady drum" when one little girl noticed the letter "F" burned into one of the drums. "What does 'F' stand for?" she interrupted. There was just a moment's hesitation, then Miss Dunham answered, with a wink at the sidelines, "Sometimes, ladies are called 'females'." The little girl nodded her assent and the lesson went on.

Many members of the Katherine Dunham Group have joined the company directly from the school classes. Students, as a rule, learn quickly and are expert dancers and technicians. Prerequisites are, of course, as for any dancing, a deep sense of rhythm and a pliant body. Watching a Dunham class go through its paces of alternate fast and slow movements, of great leaps and floor-hugging foot patterns, of long stretches and quick contractions you cannot help but sense the amazing strength and control of dancers who know "how to dance Dunham."

News

(continued from page 22)

be among those conducting this summer at the STADIUM CONCERTS in New York.

LILLIAN MOORE is premiere danseuse of LEOPOLD SACHSE's production of *Carmen*, now on a nation-wide tour. Featured dancer JAMES LYONS is formerly of Ballet Theatre and the Met.

RUTH PAGE is planning a new ballet for fall production. It is titled *Billy Sunday* and has music by REMI GASSMANN (music critic of the Chicago Times) and costumes by ALEXANDER CALDWELL.

DUKE ELLINGTON is composing a ballet fantasy to be produced by Frank Tuttle with NANA GOLLNER in the leading role.

LA MERI and her NATYA DANCERS presented the Hawaiian ballet, *Ea Mai Havaianuiakia* and *Swan Lake* in the Hindu idiom on May 15 and 16 and gave the premiere of *Iberia* (Debussy) on May 22 and 23 at her Ethnologic Theatre. At the same place, on Friday evenings 6 to 7, visiting instructor GRANT CODE is giving a new course in the dance of the American Plains Indian . . . TEI KO and COMPANY appeared in *Dances of Asia* on the evenings of April 23, 24 at the Times Hall.

The YOUNG DANCER'S STUDIO, under TRUDY GOTH's direction, gave a program of Dance and Music, with choreography by HENRY SCHWARZE at the New York Times Hall, evening of May 25 and Saturday matinee, May 26, for medical relief of Italian children. Ballets presented were *Romance in a Park* and *The Fairy Doll* . . . Chicago's WBKB starred dancers LORETTO and LEE on its televised Noontime Varieties on May 18.

National ARSA championships will be run off this year at the Twin City Arena in Elizabeth, N. J., June 25, 26, 27 and 28, dance and figure skating in all divisions to be held. Speed skating will take place in either the Norwood, Cincinnati, or at the Arcadia, Detroit . . . The Fourteenth Annual Season of the Lake Placid summer ice-skating colony opens on June 16, again under the direction of H. L. "JACK" GARREN. This year students of the "artsport" figure skat-

ing will be given the opportunity to acquire the finish and smoothness of movement that ballet work can impart. Ballet and tap dancing will be given. PHYLLIS PETERSON, a member of THE DANCING MASTERS OF AMERICA, heading the teaching staff. Annual Ice Dance Competitions are held; there are conferences on ice dancing; bronze, silver and gold dance tests are given; and many new dances are studied and developed. Lake Placid has been the proving ground of many of the ice dances that have been developed in the past ten years.

ATTY VAN DEN BERG dances the leading role in the AGNES DE MILLE ballets in *One Touch of Venus*, now on tour. She dances with vigor and a robust quality without neglecting the sly humor of the part.

Dance mime BELLA REINE recently offered a new trilogy at her studio in Steinway Hall, comprising I. *My Native Country* (Toumanova), II. *Perennial Victim* (Jacques de Menasse), and III. *La Belle France*

(Joseph Strimer) . . . Modern dancer DOROTHEA HANWELL, back in the U.S.A. on the Gripsholm in '43 after eight months of Japanese internment, is now enjoying the blessings of motherhood in Orlando, Fla., where husband-Army officer is stationed . . . RAYA KEENE, once of the MUSIC HALL BALLET corps, has written a novel, published by J. B. Lippincott, with three ballet dancers as central characters . . . SONIA ORLOVA, of *Song of Norway*, has recovered from a strained tendon in her foot.

MICHAEL HERMAN, director of the COMMUNITY FOLK DANCE CENTER, supervised Bronx Park's folk festival celebrating its 50th anniversary. Swiss, Ukrainian, Italian, Polish, Scottish and Irish dance groups were exhibited . . . At the American Common, the COMMON COUNCIL FOR AMERICAN UNITY held an evening of Songs and Dances of the Nations on April 26. On the program were Greek and Czechoslovakian dances, and negro spirituals, Irish and Scotch songs.



Gerda Peterich

Handily stationed in nearby Brooklyn, Pfc. Jose Limon has been appearing in New York with Dorothy Bird (left) and Beatrice Seckler (right) in a series of dance concerts.



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Sylphide

(continued from page 10)

Gustave. A new one-act ballet, *Brezilia, ou la Tribu des Femmes*, composed by Filippo Taglioni and danced by his daughter and Milles. Duvernay, Leroux, and Legallois, was given for the first time at this extraordinary performance.

The second letter was written in 1859, twelve years after Taglioni made her last appearance on the stage. Although the recipient is not mentioned by name, it must have been addressed to Monsieur Saint-Georges, librettist of *Le Papillon*, which Taglioni arranged for her protégée, Emma Livry. The Monsieur Royer to whom Taglioni refers was the director of the Paris Opera, and Monsieur Offenbach was, of course, the famous composer of *La Vie Parisienne*, who wrote the music for *Le Papillon*.

"Monsieur,

I saw Monsieur Royer yesterday and today I have seen Monsieur Offenbach, and both of them have told me that you have completed the story for a ballet. They even tried to tell it to me, but I must confess that I could not understand it. It would be very kind of you to come and talk with me about it, I will be at home tomorrow between noon and three o'clock.

I beg you to let me know by just a word whether or not I can expect you.

Please accept, *Monsieur*, the assurance of my highest esteem.

Marie Taglioni

Tuesday, Nov. 1, '59

rue Taitbout 80

Square d'Orleans no. 2"

Le Papillon, to which this letter evidently refers, was the only ballet for which Marie Taglioni arranged the choreography. Its first performance did not take place until November 26, 1860, more than a year after the letter was written. *Papillon* was a triumph for Emma Livry, and Taglioni rejoiced in the success of her lovely pupil. Livry's career was tragically ended just three years later, when she was burned to death during a rehearsal on the stage of the Paris Opera.

The third letter was written in 1874, when Taglioni was an old woman of seventy. She had lost the fortune she earned on the stage, and was living in London, earning a meager pittance by teaching dancing to the children of the aristocracy. This letter has nothing to do with the career of the ballerina, but it shows the warm-hearted and thoughtful nature of Taglioni the woman.

The Madame Celeste to whom it is addressed was a French actress who was still active on the stage, although she was but a few years younger than Taglioni herself. Celine Celeste had begun her career as a *figurante* at the Paris Opera, but in 1827, when Taglioni was making her Paris debut, Celeste came to America to improve her fortunes. At first she appeared only as a dancer, but soon she added pantomimic roles to her repertoire, and in a few years she was a well-known melodramatic actress. Although she was never a great artist like Taglioni, she became a popular favorite in both England and America, and for several years she managed a theatre in London. The following letter attests the sincere and lifelong friendship which existed between the two former ballerinas:

"London, Dec. 31, '74
14 Connaught Square
Hyde Park

"Dear Madame Celeste,

I have learned with great concern that you have been very ill since your return to Paris. You were already not very well when you arrived here, and seemed very tired during your performances in London and the provinces. That did not help your recovery; I believe that a long rest is absolutely necessary, and with that, health will return. I hope to hear soon that you are on the road to recovery. I want to add our wishes for happiness and above all for good health to those of your friends, I do not think that you will receive any more sincere than mine.

It has been an age since I saw that excellent Monsieur Janson, he lives so far away, and the weather is so frightful!

I want to renew once more all my good wishes for happiness and health for 1875.

Your very affectionate
Widow of Count Gilbert de Voisins

M. Taglioni"



Walter E. Owen

Diana Adams, formerly of "One Touch of Venus" and now with Ballet Theatre, and Bambi Linn, currently starring in "Carousel", pose at the barre in the mood of the romantic ballerina. Both are serious pupils at the Ballet Arts School in Carnegie Hall, even while in shows.

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Bambi Linn

(continued from page 16)

Agnes de Mille if there were a part for her in the new Guild show. The role of "Aggie" in *Oklahoma!* resulted, and another talented dancer had put her foot on the first rung of the ladder.

Carousel appears destined to run indefinitely so Bambi has settled down to a program of study: she takes ballet from Mme. Helene Platova and is continuing her voice and dramatic lessons. Her dearest friend is another talented youngster, Diana Adams of Ballet Theatre. Her principal relaxation is going to the movies—foreign and intellectual ones preferred—and weekends on the family farm, where they all pitch in to do their share of raising a Victory garden.

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West Coast News

(continued from page 11)

fortless ease and prove a point that skaters needn't bat their brains out with furious spins, jumps and tricks to win over an audience. A little smooth, artistic skating will do it as well every time.

Katherine Dunham and her *Tropical Revue* opened to a solid house at the Biltmore. The company fared better at this more intimate theatre than at the huge Bowl where they last appeared. The many numbers were entertaining and covered a variety of locales. Best received was the new voodoo ballet *Lag'ya*. On the lighter side was the famous Lady with a Cigar in *Tropics* and *Brazilian Choro*, both sung and danced by Miss Dunham. If she has to sing in foreign languages, she should watch that decided American accent. It disturbed even those who do not speak either Spanish or Portuguese. As usual, her group carries the major part of the long program. The time spent on stage by Miss Dunham herself is far too short when any sustained dancing is concerned. Roger Ohardeino, Tommy Gomez, Lucille Ellis and La Verne French were outstanding in their respective roles.

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The Yale Puppeteers who have been holding forth at the Turnabout Theatre for the past four years invited me to watch a performance from backstage and a most interesting experience it was. The show was *The Pie-Eyed Piper of Hamelin* and all the mice were puppet ballerinas. The precision with which Harry Burnett, Roddy Brandon and Forman Brown worked was remarkable. Forman hot-footed it from the piano to the puppet bridge and the boys actually danced as they manipulated the strings. Prima Ballerina Mouse was a riot. Her leaps, pirouettes and balances (how she held that arabesque!) put any of our human ballerinas to shame. Wonder what composite of dancers the boys had in mind when they thought that number up?

"Carousel"

(continued from page 15)

achievement. Miss de Mille's choreography has, again, made the most of its own possibilities in both dance and drama.

Robert Pagent, who will be remembered as the caller in the original production of *Rodeo*, assisted Miss de Mille for *Carousel*, and did some effective dancing as the carnival boy who is attracted to the young Louise. A corps of well-trained dancers from modern and classic groups and companies are in *Carousel* and their combined talents make top dancing all the way through: Pearl Lang, Andrea Downing, Margaret Cuddy, Polly Welch, Diane Chadwick, Ruth Miller, Lee Lauterbur, Margaretta De Valera, Lynn Joelson, Sonia Soroff, Elena Salamatova, Marjory Svetlik, Ernest Richman, Tom Avera, Larry Evers, Ralph Linn, Tony Matthews and David Ahdar.

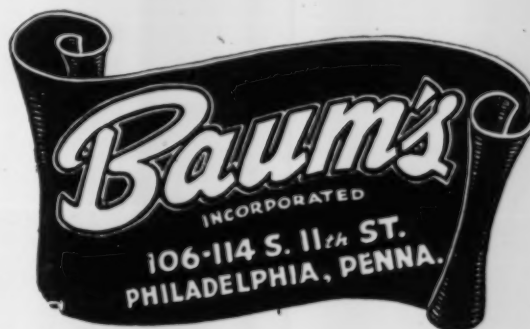
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London Letter

(continued from page 27)

and did an efficient job though when one remembers what he has done for the Ballet Rambert in the way of *Enigma Variations*, and *Peter and the Wolf*, (not to mention *Czernyana* which pokes fun at every kind of ballet from the sugar of Paris to the obscurity of the symphonies) one is inclined to adopt the sorrowing mien of a disappointed balletomane. If one isn't a balletomane of course it's all very pretty and poetic.

* * *

New books on ballet during the month did not appear—but Arnold Haskell issued the revised edition of his excellent little *Pelican Ballet*. This version brings the English section up to date (though it leaves de Basil as virtual czar of all the Russian companies) and has new photographs of the younger English dancers like Rambert's Sally Gilmour and the Wells' Beryl Grey who have recently come to the fore. From what I hear, almost everyone who ever watched ballet is either writing a book or has one in the publisher's hands! We expect a positive flood of reading matter ere long.

Dance in Canada

(continued from page 13)

better work than it was at first believed to be; more Massine ballets would be welcome, and the classic repertoire in general was not given very much attention, indicating that the Ballet Russe has evolved into a veritable *Ballet Americaine*. This is as it should be, for when the international scene clears and companies such as the Ballet Russe go abroad again, the rest of the world will be able to see America's contribution to ballet.

Ballet Russe Chit-chat. Gracious hosts of the Ballet Russe company in Montreal were impresario for France-Film Mr. Nicolas Koudriatzev, head of the Canadian Concerts and Artists, and his wife, the former Tatiana Lipkovskaia of ballet fame, and at another time, Mr. Paul Maugé. On the latter oc-

casion Mary Ellen Moylan was leading a discussion of Ian Gibson's startling elevation when, lo and behold, the trim-looking naval officer alongside us turned out to be Mr. Gibson, himself. He is now a second lieutenant in the Canadian Navy, stationed on the H.M.C.S. Saguenay at Cornwallis, N. S., but managed to be in Montreal for the day to see the Ballet Russe and meet a few of his old colleagues. He is as eager as ever to resume work in ballet.

* * *

Tribute. Opening night in Montreal heard the sudden and shocking news of the death of Franklin Delano Roosevelt. Sergei Denham made the announcement, after the playing of Canadian and British hymns, which was the first news most of the audience had of the tragedy. There was an impressive two-minute silence after which *The Star Spangled Banner* was played. A similar tribute was paid at the following Saturday matinee, when Jean Cerrone, executive of Ballet Russe, officiated.

* * *

Ottawa Trilogy. There are two Canadian dancers in the Ballet Russe, Nora White and Claire Pasch. Nora's mother was on hand for the performances in Ottawa and Montreal with Gwendolyn Osborne, teacher of the girls. All are from Ottawa, and Miss Osborne, after a few years retirement from the scene, announces she will resume teaching ballet in that city. Some of her other pupils have made the leading organizations, a recent one is the youngest member of the White family, Pat, whom Balanchine is at present polishing up for the Ballet Russe in August.

* * *

Volkoff Successes in Toronto. Boris Volkoff has been working for some time on a small company of possibly fifteen, selected from his original Canadian Ballet of some forty members. The group, which has for its practical aim appearances outside Toronto beginning with next season, will have new ballets to the Toccata and Fugue by Bach, Ballade of Brahms, Dances from Galanta by Kodaly, a Pavane based on an early Spanish theme and dances from French-Canadian folklore.

The entire Volkoff Canadian Ballet has been active in Toronto throughout the present season. All with choreography by Volkoff, performances since the beginning of the year include these

events: Aid to Russia, 6th Jan.; a premiere, *Tale of a Pogrom*, after a poem by Bialik to music of David Bloch, given the 19th Jan. The second annual performance of a unique entertainment entitled *Conversazione* took place during the same period at Trinity College. In March there was a special School Night at the Toronto Art Gallery and in the same month another Aid to Russia performance, this time at the Eaton Auditorium in honor of Stalingrad, and more recently the Ballet worked with the National Opera Association in addition to its own productions.

* * *

Morenoff Ballet Music-Hall. The 14th and 15th editions of Maurice Morenoff's Ballet Music-Hall, which recently had its semi-annual airing in Montreal, displayed this city's local ballet group in three works, two of which were free adaptations of previous successes. The new work was to Dvorak's complete *New World* symphony, bearing the title, *La Geographic en Image*. Illustrating geographical and astronomical subjects, as it were, the work was imaginative and interesting, based on purely classical traditions but treated with a modern freedom.

Seemingly all the elements of this earth and elsewhere were brought into the ballet, with such effective staging giving an illusion of waves that the spectator fairly reeled! There were some noble and clear lines, particularly in the finale, and the general good taste of the entire conception makes discussion of the merits of symphonic ballets quite unnecessary. Morenoff did not slavishly follow the musical line, yet obtained many appropriate and co-ordinated passages.

Chopin et Terpsichore remained a fanciful treatment of Chopin excerpts *à la Sylphides* with a few "added attractions." With a concert pianist on stage incarnating Chopin, musically the playing of the brilliant young French-Canadian hiding under the name of Yug Assar was a feature of the evening. The addition of a polonaise and the famous "Revolutionary" étude added a vital note, some of the mime being truly dramatic. A vocal quartet mixed George Sand up in the proceedings and the ballet blanc sequences rounded out a very pleasant, if sentimental offering.

Le Roi s'Amuse bore a distant resemblance to Hugo's book of that title, from which Verdi drew for *Rigoletto*. (There was about as much connection here as in Balanchine's *Le Bourgeois Gentilhomme*, which is to say, not very much.) The music was pillaged from Mozart, and with conventional dances of the period an attractive and popular ballet was concocted by the redoubtable M. Morenoff. An utterly charming and unforgettable moment was the entrance of the junior corps de ballet in the "ballet des pages" to the rondo alla turca, better known as Mozart's *Turkish March*.

All told, the choreography of Maurice Morenoff once again demonstrated precious lessons in presenting professionally-finished performances with totally inadequate material—a notable accomplishment! Although all the performances had the misfortune to coincide with the visit of Ballet Russe to Montreal, the latest Ballet Music-Hall was well attended and well received.

* * *

Notes from London. The blackout and dim-out are apparently things of the past; at least in London lights are shining again. There is a general lift in the spirits at the results in Europe—to such an extent in fact that Premier Churchill has seen fit to caution the country against too much optimism.

"The play's the thing," however, in London these days, although few are new or by new writers. A most popular and lavish one is *Gay Rosalinda*, adapted from guess what Broadway production? The Wendy Toye dancers are very effective in it. And who should turn up as the conductor but Richard Tauber, remembered here for his tenor roles on stage and screen. Now fifty-three, Tauber is not much known in the capacity of composer of operettas or as conductor, but he had studied these subjects early in his career at Frankfurt.

Sir Thomas Beecham is expected in England, and is likely to have all the impact of a buzz-bomb on musical circles, which have deteriorated orchestrally in recent years. London still has many ruins in fact but despite obvious damage the theatres carried on. Business is now better than ever, and theatrically-speaking there is a definite boom with an abundance of everything from burlesque to Shakespeare!

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Peter Birch

(continued from page 17)

appeared as guest star at Lisa Gardiner's National Ballet, dancing the completed routine of Rimsky-Korsakov's *Caprice Espagnol* that he had been working on for months.

Back in New York he became premier dancer in the Carnegie Hall revivals of *Chocolate Soldier*, *Merry Widow* and *New Moon*. He helped stage the dances and experienced working with a group. It was here that he first came to dance with Viola Essen.

When the season closed, Peter restaged the *Merry Widow* for a quick tour, Viola and he continuing in the dance leads. Thereafter, Viola Essen, Edward Caton and he were off to Toronto with Andre Kostelanetz for a concert program.

Scarcely an idle fellow, Broadway next saw him at the Hurricane Club, doing his tap and ballet. Fifteen weeks here, and he was making a return engagement in Canada's night clubs and then back once more in New York to be mustered into the *Vagabond King* revival with Igor Schwezoff and Dorothe Littlefield. That revival floundered, and he was dancing with Sono Osato in *One Touch of Venus* until *Dream with Music* came along, but that was another that never reached Broadway and back he landed into the night clubs, first La Conga and then the Versailles. It was while appearing at the latter that he learned of the Theatre Guild's plans for *Carousel* and, after a neat twenty-week run at the club, left to join the show.

Not a bad record for a twenty-two-year-old dancer.

Skateries

(continued from page 25)

we have met twenty older people who are proving that roller skating is for the young of all ages. Mrs. Ethel Pellman, matron for the Detroit Figure Skating Club rooms, was crippled and her health in danger with arthritis before she started to skate. Bert Thomas, well established Detroit manufacturer, says skating relaxes him enough after a full day to make him

forget his many problems and enjoy the raptures of Morpheus uninterrupted.

Mrs. Helen Butterworth and Mr. Frank Willcox, 62 and 65 respectively, never miss a skating party. Frank De Hayes, 60, of the Walled Lake Rink Club, spends four nights a week in serious figure practice . . . Harry Blecher, famous wax model maker, over 60, is a "regular" skater.

Mr. Smith finished the article thusly: "To personalize this testimony, your own Editor, at 47, is going to get himself a Silver Dance Medal this season or break his neck trying."

* * *

While visiting Claire Miller, pro at Empire Roller-drome, Brooklyn, the other evening I noticed an elderly gent doing the Silver Dances during the special number. At Gay Blades on a recent Saturday afternoon another elderly gent was doing all of the advance dances with one of the young ladies . . . and actually outdanced most of the other couples on the floor. At Wal-Cliffe, Elmont, one finds a group of middle-aged skaters who really know their dances.

Antony Tudor

(continued from page 12)

choreographer has to work out descriptive names that suggest the overtones of his characters. Agnes De Mille used a fresh approach when she referred to a lady in *Tallyho* as "no better than she should be," and Tudor in *Lilac Garden* lists one of the principals as "an episode in his past." In *Undertow*, Medusa, the fearful gorgon of Greek mythology, carries the appropriate connotations for the dread woman of the Transgressor's life.

Tudor has made a study of psychology but it is not his major concern in ballets like *Undertow* and *Pillar of Fire*. Actually, *Pillar of Fire* started out merely as the story of a girl. The psychology just worked itself in. Tudor says this is how a good ballet evolves. The ideas come of themselves.

His working method is inspirational. He compares himself to a medium through whom ideas flow in rapid succession. His job is to select and arrange them. If a dancer doesn't catch a movement as it flashes fresh from the creative fire, there is no catching it

at all; for the spark is gone and Tudor can rarely repeat. He starts rehearsals after an incubation period, during which he goes around for weeks in a sort of trance, planning a new ballet. When he begins work in the studio, movements that seemed wonderful in his imagination often don't work out well, and a ballet undergoes many changes before it finally materializes. Not since his first dance-drama has he kept a written record of steps and floor patterns. Now he carries all the choreography in his head.

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(continued on page 49)

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Ballet in the U.S.S.R.

by F. A. COLEMAN

BALLET IN THE U.S.S.R. has flourished despite all the problems of the present war. In fact the classic traditions of ballet are upheld in the Soviet Union to a greater extent than anywhere else. This dominance of the classic repertoire naturally places the spotlight on the ballerinas, and there is of course the additional factor that male dancers are today none too plentiful in the Soviet Union.

Outstanding among the ballerinas is Galina Oulanova, who is a People's Artist of the Republic. Two other popular dancers, Lepeshinskaya who excels as a technician and Semeonova who on the contrary is noted for her dramatic abilities, are Honored Artists, which is just a step below in rank.

The Bolshoi Theatre in Moscow remains the most prominent center of Soviet musical activities, while the Stanislavsky and Nemirovich-Danchenko Theatre has a reputation for experimental and novel stage productions. Through societies such as the R.S.F. S.R. and V.O.K.S., cultural activity of all kinds is coordinated and sponsored to an unparalleled extent. There are festivals of music and folk lore in Moscow from all republics, including the Baltic states. The most active and prominent composers are Shostakovitch, Prokofiev, Glière, Kabalevsky, Khatchaturian, and Knipper.

Last season was the Rimsky-Korsakov year, in commemoration of the hundredth anniversary of his birth. It was the occasion for a whole-scale revival of all of his fifteen operas and many of his orchestral works, including *Scheherazade* which was staged as a ballet. The well-known composer, Nikolai Myaskovsky, was the chairman of the Jubilee Committee which planned a number of important events, such as publication of literary works by the composer's son, Andrey Rimsky-Korsakov. Rimsky-Korsakov was himself very much against the adaptation of his operatic or symphonic music for the use of ballet.

Comparatively few ballet scores have been composed of late in the U.S.S.R., for most of the music, inspired by patri-

otic emotions or associated with war themes, takes the form of cantatas, songs, and operas. The ballet in Russian opera occupies an important place, however, and the standard of work in this particular field has remained by all accounts on a high level.

Many smaller companies of opera and ballet artists have toured on various battle fronts, and Red Army men are always prominent in the audiences of the leading theatres of Moscow and Leningrad. Visiting dignitaries are invariably taken to the ballet, as a distinguished example of the manner in which Russian traditions and culture are being maintained. Of greatest success among classic works are *Giselle* (recently revived) and the Tchaikovsky ballets, particularly *Swan Lake*.

Of special popularity are organizations such as the Pyatnitsky Choir and Dancers. Instrumental combinations accompanying the ensemble consist of popular folk instruments. Here are to be found those favorites of the Russian village—the accordion and the balalaika, the domra, zhaleika and ancient silver-toned psaltery. At times these instruments blend into a colorful and singular ensemble; and sometimes separate groups stand out from the rest, which serve as accompaniment to the brilliant folk dances. Some of the dances are accompanied by voices alone; others in conjunction with various ensembles, such as bayan accordions, zhaleikas and psalteries. The object of organizations of this nature, is definitely to popularize Russian folk lore, and folk dancing has been raised to a virtuosic art of gripping effect.

Rumors are strong that personalities such as Dimitri Shostakovitch and Sergie Prokofiev, as well as organizations including the world-famous Red Army Choir and the above-mentioned Pyatnitsky State Russian Folk Choir, will tour outside of the U.S.S.R., notably in the United States. It is certainly to be hoped that after the war a greater exchange will develop, and that the distance from Moscow to New York, will be figuratively greatly shortened.

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Loose Leaves

(continued from page 18)

"With Mary Ellen Moylan's arrowy exactitude a special gift of hers is the young pliability of her straight back joined to her tact," says Ed, "in effacing or moving forward a shoulder or turning out an arm in its socket."

Ballet International's "luckiest stroke" was the discovery of Francisco Moncion who has wonderful "freedom of torso, arms and neck" but, alas, his "leg gestures when the thighs separate are not as clear as the others."

Our choicest morsel of Denbiana describes Paul Petroff's dancing with Toulmanova in Moonlight Sonata. "Paul," Ed says, "finally succeeded in lifting her so that she faced the audience in the air with—oddly enough—his backside on view just below her."

The moral, my dears, is to watch your torso and loins, hip formation, limb separation, instep, thigh separation, backside and especially your back when it is joined to your tact.

* * *

Shan-Kar lists the nine "states" or emotions which the dance can arouse in the spectator. There are: "calmness, wonder, terror, pathos, heroic feeling, humor, eroticism, fury and disgust." To which we would add: boredom.

* * *

Gripe Department: In the spring we hadn't order be our usual cantankerous self but we can't help grouching about the recent output of two world famous choreographers who have composed nothing but hokum and drivel for the past couple of years. Company directors should pass them by until they have something beautiful, interesting or important to say choreographically, meanwhile giving a chance to some of our young American dance-wrights who have plenty on the ball but receive few opportunities to display their wares to producers.

It is obvious that these two notable choreographers who have made dance history in the past, are presently empty of inspiration but haven't the courage to cease and desist as long as producers and artistic directors continue to pay them huge fees simply because of their name and old record.

Jerome Robbins who composed *Fancy Free* and the musical *On the Town* places the blame on the economic setup of our dance theater.

"Large ballet companies on the whole stick to choreographers who, for their time, were successful but who are now out-dated and need to open their eyes to the world they live in," he said. "If more opportunities were given the younger, imaginative and more intelligent dancers who are part of the new dance generation, they could bring fresh contributions to the American dance theater. It is on them the ballet will have to lean for further progress."

This is strong medicine coming from one who is himself a highly successful choreographer. We say amen to his words.

* * *

Like a can of beer to the thirsty pilgrim came the refreshing frankness of S. Hurok on the radio recently when he was asked why Ballet Theatre box office had lagged during the early part of last season.

Because of the curfew and the President's death, he said, but also because "production standards were not equal to previous seasons." Later *Undertow* retrieved the season but it was too late, he said. We liked the old boy for that candid statement. It gave many people new confidence in his future plans and policies.

* * *

In a Broadway musical show with plenty of good dancing, only the discerning eye of a dancer or dance student knows whether the choreographer is of the ballet or modern school. The layman cannot tell the difference.

Which goes to show that modern dance, once it gets away from its neurotic tendencies and enjoys itself, and is accompanied by an orchestra of some merit, is just as good as ballet.

Perhaps this sounds naive to the dance sophisticate but one of the chief complaints against modern dance is its preoccupation with personal agony, suffering, self-torture, morbidity. Ballet has tried to express beauty, for instance, through joy and human dignity, whereas much modern dance professes to see beauty in negative ideas and human degradation. In photography we have the same controversy. So-called realists attempt to express pic-

torial beauty through pictures of Bowery bums sprawled in gutters or rows of ashcans in a slum.

One of the supreme pleasures of attending the ballet is the full orchestra under the baton of a Dorati, Smallens, Beecham, Balaban or Bernstein. We have yet to hear an acceptable orchestra in a modern dance recital. [Ed.: Too bad he missed the excellent one at Martha Graham's recent recital.]

The answer is that the moderns are too poor. One reason for their poverty is lack of proper orchestral accompaniment. Vicious circle, eh wot? When a modern choreographer composes for a Broadway show, these handicaps are overcome with the consequence that one learns to love the modern dance, too, and quick.

Balletophile

(continued from page 20)

Who of us has not seen and heard and translated these into a word of power, moving alike to mind and heart?

Of old, audiences watched the dancers with fascinated eyes as they woun! nimble and gracefully from letter to letter. They delighted to spell out the motto kinetically written in patterned rhythms, until the word or phrase, initials or axiom, was evolved and the dancers came to stop to signify the completion of the text. It was a formula that ballet, then considered a revived theatrical art-form, had taken over from a study of the Greek drama, just as our modern pageantry has taken it over from the baroque ballet, minus the dance.

There is an etching of 1637 by Stefano della Bella of a scene from a ballet presented in Florence that shows the dancers in two groups of two letters: FO - VA. The occasion was the marriage festivities of FerdinandO, Duke of Tuscany, and Vittoria, Princess of Urbino. Unless you have that key you will not at all be able to read or understand the choreographic composition that the artist faithfully set forth in his design and that everybody for whom the etching was directly executed at once remarked in it.

This is also the sense of Dante's imagery in the XVIIIth Canto of *Il Paradiso*:

So holy creatures there within those lights,
Singing, flew to and fro, and made themselves

Now D, now I, now L, in figured flights,
 They moved, singing to their own measure, till
 One of these characters they had become,
 Then for a little halted and were still . . .
 Themselves they then displayed in five times seven
 Vowels and consonants; and I observed
 The parts as unto me they there seemed given.
Diligite iustitiam they were massed
 In the inscription as first verb and noun;
Qui indicatis terram — were the last.
 Then in the M of the fifth word they stayed . . .

The poet's DIL begins the phrase; his five Latin words are the 35 (5 x 7) letters. "Be diligent in justice, ye who judge the world." That proverb still sounds a clarion call in the dance of nations today. Many instances of these motto dances as part of the "geometry" of ballet of old could be cited, especially for important State times and occasions, to underscore the moral or historic theme emblematically mirrored forth. (In our modern way but not in spelled words, similarly high themes have sometimes been voiced in the dance today, as in Jooss' famous work, *The Green Table*. Pray God that San Francisco and our Peace Table now in the making shall never be read in such tragically cynical and devastating blank verse.)

Yes, I am sure that this ancient print is not only symbolically effective and moving for us today as ballet's V for Victory, but that it is and was the substance as well as the seeming of the design. From the sense of the libretto and the conventions of that age, the dancers are here shown formed into the first letter of the device they actually danced: Victoria.

Beyond a doubt, here is the ballet print of the month. Tear it out and tack it up in your studio or home, office or dressing-room, a sign and symbol of our art in keeping with the tragic and glorious times in which we live, a dance banner of Victory — in Europe today, in Asia tomorrow.

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Gerda Peterich
Eric Victor does one of his acrobatic leaps

Reviews

Mr. Victor would have done better with fewer numbers on a smoothly-run program, thereby suggesting a reserve of interpretations for future showing. This way, he has exhausted an audience with many inconsequential, incomplete themes. Such a repertory might hold if given piecemeal at some night-club, but it does not sustain any artist through one evening on the concert platform.

R. W.

EVERY SEASON the Young Men's Hebrew Association at 92nd Street and Lexington Avenue holds a series of auditions for young dancers, and the winners are presented in a special concert. Very often real talent is unearthed, (Pearl Primus and Valerie Bettis made their debuts in this fashion) and the performances give the audience a real sense of discovery—a real sense of being right there at the beginning.

On Sunday, April 8, this year's winners made their bow, and they succeeded in bringing a well-pleased smile to the face of many a jaded concert-goer. For here were five young dancers who really put their best foot forward.

The first performer, probably for chronological reasons, was Joan Miller, a Duncan Dancer. Since it is not within our province at this time to discuss the value of Duncan technique for a present-day audience, we shall limit ourselves to evaluating Miss Miller's ability to carry out the Duncan dancing ideal—and her ability was considerable. Despite the stereotyped music and despite the traditional Duncan costume (a wisp of classical drapery), Miss Miller gave an impression of genuine freshness, sweetness, and femininity. She is a beautiful young woman who uses her graceful body well in the realm of movement she has chosen to embrace.

Eva Desca Garnet is the muscular antithesis of Miss Miller. Her movements, while probably of Graham origin, are highly individual and exceedingly powerful. She has developed

an amazing ability to arrest a strong movement pattern at its dynamic peak and to divert it into one of entirely different color and direction. This gives her dancing a tremendous amount of zip and flavor. In subject matter she ranged from politico-social consciousness in *Cossack Song* and *Partisan* to "esprit du temps" in *Army Wife Blues*. Miss Garnet's accompaniments and costumes were as finished and appropriate as her dancing, but unfortunately, her bows were a cross between those of an effervescent schoolgirl and a self-conscious ballerina.

Rheba Koren's three appearances, while not as consistently interesting as Miss Garnet's showed promising sparks here and there. Particularly effective was her malevolent and angular *Portrait of Lucrezia Borgia*. It was a thoroughly mature character study and sported some highly original and carefully planned floor patterns. *My Love Has Flown the Coop* relied upon a green leotard, a Melisande-like wig, and, we think, an attempt at humor. The dance lacked in clarity and motivation.

For sheer beauty of movement Jessica Fleming came off with the afternoon's laurels. Her phrasing is impeccable, and she has already mastered the difficult art of having one sequence evolve logically and smoothly from the preceding one. The smoothness of her dancing is not only a question of phrasing, it is based on a perfectly controlled legato. And how rare good legato is outside of ballet, where it is an integral part of the technique!

Shirley Wimmer had less to say than her three modern dancing predecessors. Her best contribution from a dance, as well as from a theatrical point of view, was *Still This Restless Bitterness*, which displayed a real intensity stemming not only from physical strength, but from a deeper emotional source. Her choreography was more clearly drawn in this composition than in the other two. Miss Wimmer possesses great poise when taking bows and acknowledging applause.

ERIC VICTOR, in his New York appearance at the Adelphi Theatre on April 29th, was good. His program was *not*. A badly-managed, long-drawn-out presentation of many dances tried the audience's reception of an artistry that is surely Mr. Victor's.

Unlike Paul Draper (one of the few tap dancers accorded popular concert rating), Eric Victor is concerned more with the expression of an idea rather than the close rhythmic interpretation of musical notes. In this, perhaps Mr. Victor has a closer concept of a true art form. He has the force to make you yearn for a cigaret (*Cigarette*); he projects you into the spirit of a caged bird who imagines what freedom outside of his bars must be like (*Bird out of a Cage*); he relives one of his nightmares and you recognize one of your own bad dreams (*Violent Night*); he takes you through the mental steps toward one person's suicide (*Folly*).

Eric Victor has, in these few numbers, a sure creative imagination and the dramatic strength of turning abstract ideas into concrete, emotional expression. He has a beautiful body, which he has trained to perform virtuosic leaps, pirouettes, and flamenco-like spins. Added to these qualities is a clear, satisfying quality of tap-work.

This minor comment leads us to discuss briefly the secondary aspects of the program. The numbers followed each other rapidly and smoothly, and all of the accompaniments were superior. In most cases the choice of music was, too. The only mechanical aspect that could have had a bit more attention on the part of each young dancer was that of lighting. Therein lie possibilities that all five would do well to explore. But this will all come in due time, we are certain, and in the meantime, what imports is the fact that these young women had something to say, had the technical wherewithal to say it, and each had a thoroughly individual and personal style plus great sincerity. What more could we ask of any young artist?

D. M. H.

A SUNDAY EVENING CONCERT at the New York Times Hall on May 6th was shared by dancer Maya Kyla, troubadour Tom Scott and tapper Frank Brooks. The evening belonged to baritone Scott and his guitar, whose songs and music were enjoyed by a pleased audience.

Although the dance numbers were short enough not to be tiring, they were disappointing in content. Maya Kyla's "Eurasian Impressions on American Rhythms" consisted of six numbers, but only one, the first (Duke Ellington's *Creole Love Call*) was interesting in technique, form and musical affinity. Perhaps Miss Kyla's whole repertoire was played off in this one number, for the rest of her program fell off. Her impressions of Latin-American rhythms had no recognizable musical basis, although the program notes hinted at the Cuban and Congan tempos. Miss Kyla's costumes were glittering, bizarre and strategic; in a sort of night-club stripe-tease, Miss Kyla peeled off outer layers of her costume before each number while on stage, making all in-the-wings change of dress unnecessary.

It is regrettable that, with the intimation of her thorough training in the exotic dances of the East, Miss Kyla did not fulfill her intentions of giving us "Eurasian Impressions on American Rhythms."

Frank Brooks brought nothing original to the tap dance. He has worked out a few cross-stage spins heightened by a windmill arrangement of the arms. Mr. Brooks' tap technique seems to

be the soft-shoe variety, with few accents and few breaks. Only one number suggested any planned choreography: *Song of India*. Frank Brooks missed a good thing in *Hep-Cat*; what a chance to do drum-beats after Krupa, or swing around violently after the manner of the ardent jitterbug! But, patient though we were, such an idea never came off, and we were again disappointed by the misleading program notes.

R. W.

Book Review

English Ballet

by Janet Leeper

Published by

Penguin Books Ltd., London

This attractive little book (which costs well under a dollar) gives a sketchy history of England's two leading native companies, Marie Rambert's Ballet Club and the Sadler's Wells Ballet founded by Ninette de Valois. The accomplishments of the two groups are hinted at rather than described. The text of the book can be of value only to those who have not followed the growth of the companies and want a brief and accurate resumé of their beginnings. There is an attempt to fit the work of the Ballet Club and the Sadler's Wells into an all-over picture of ballet in England, but there are too many omissions.

The 16 full-page color plates by Leslie Hurry, Oliver Messel, Nadia Benois, the

late Rex Whistler and others give an idea of the trends of decor. The several costume sketches in black and white by William Chappell and the cover design by Kay Ambrose are lovely.

A. B.

Ballettominds

The General and the Ballet

A short while ago, Commander King-Hall, the well-known English politician, visited Russia as a member of the British Parliamentary Delegation. On his return journey, King-Hall stopped off in Persia, Cairo, Italy and France. During his sojourns in the different countries, he made a number of entries in his Notebook, just published by the "National News Letter" (London S.W.1, March-April, 1945). Among those penned in Italy we find the following:

"NAPLES. Met a British General who is running grand opera — two shows a day and making it pay — with the finest artists in Italy singing. Sat in Royal Box with general and heard superb performance of *Faust* to packed and enthusiastic house, 80 per cent. troops, 20 per cent. civilians. General dissatisfied with ballet. Went back stage with general and heard him order new tactical arrange of ballet!"

A. M.



Choreographer-soloist Thelma Biracree and Earl Kage (center couple) as "Lady? of the Boulevards" and "One of the Class of '35" in the finale of the ballet "American in Paris", set to the music of George Gershwin and produced last month for the Fifteenth Annual Festival of American Music that took place in Rochester, N. Y., at the famed Eastman School.



Arnold Eagle
Martha Graham and Company in "Appalachian Spring," Copland's Pulitzer Prize music.

Moderns in Review

MARTHA GRAHAM, modern-dancer-in-extraordinary, opening at the National Theatre with her Dance Company for the week of May 14-20 was the long-awaited event of the modern dance season. Repercussions of the acclaim given in Washington last October to her two numbers commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress had been edging local interest to such a fine pitch that, seemingly, it could go no higher. And then, last week musician Aaron Copland was handed the Pulitzer Prize for the score for one of them, *Appalachian Spring*! By permission of the Foundation its premiere took place on opening night. The following evening was scheduled the premiere of the other commissioned work, *Herodiade*, to music of Paul Hindemith.

Of Martha Graham one may really say that every movement has an emotional impulse behind it. There is never a mere echo, an empty, conventional, meaningless turn—movements that so readily disintegrate into the stereotyped with the lesser—though one may not grasp her meaning at once. Perhaps the strange thing is, it is not necessary to define exactly with

what her gesture is charged. To Mr. Copland's fresh and pulsating music, Martha Graham and Dance Company "make big" a moment of Pennsylvania spring, evoking the deep sense of fulfillment in the frontier lives on the American land. "Spring," reads the program, "was celebrated by a man and a woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land."

We get the feel of our folkways, the American daring and the stalwart pioneering; the pulse of life in these mountains and woodlands and the rivers running through them. There are passages of dance that etch themselves forever on the mind. An alignment of stilled figures, but each one remaining individualized and potent, becomes not less aesthetically satisfying than the figures on a Grecian urn. From this suddenly, as Copland's music looses a storm, the Bride breaks into a spirited, rugged solo; then joined by the Husbandman, the mood rounds off into a *pas de deux* of sheer tender dance.

What is so inspiring is the fine dance opportunities Miss Graham cho-

reographs for the other members of the company, too. Each stands out whole in his or her own right.

A magnificent solo by the Revivalist, the part carried by Merce Cunningham, is danced with such evocative frenzy and simultaneous fine feeling for line, it is a wonder the audience doesn't begin marching down the aisles as his converts! Miss Graham is the Bride; Erick Hawkins, the Husbandman. The Pioneering Woman is May O'Donnell's role and the four Followers are Nina Fonaroff, Marjorie Mazia, Ethel Winter and Yuriko. Isamu Noguchi provided the abstracted outlines of the farmhouse on the land.

The number was second on the evening's program. First came *Salem Shore*, a "ballad of a woman's longing for her beloved's return from the sea"—a tender and moving solo by Martha Graham to Paul Nordoff's music and Merce Cunningham's eloquent off-stage reading. It was a joy to watch the dance artist's smooth choreographic transition in mood. Arch Lauterer was the artistic collaborator, giving us something of a ledge from which the young woman might look out to sea and a twisted hoop, symbolic of the wedding ring.

Third and final was the now well-known *Deaths and Entrances*. "This is a legend of the heart's life . . . It concerns three sisters 'doom eager' to fulfill their destiny . . . essentially a legend of poetic experience . . ." The "Deaths and Entrances" of hopes, fears, remembrances, dreams" make tense the scene and no least incipient gesture escapes projection. The drama is Freudian, movement inward, angular, stark, even shuddering and the moments exciting down to the three "doom eager" sisters' final phrases at the chessboard. Surely, no one but a Graham would dare send an audience home on so grim a finale. But this first-night audience, overflowing into standees in the rear, left the theater purged and exalted. Martha Graham had been absorbing to the finish.

Music was by Hunter Johnson. The artistic collaboration again by Arch Lauterer. Louis Horst conducted the orchestra, Edythe Gilfond created the costumes for the entire performance, and the lighting was by Jean Rosenthal. Characters for the last number are:

The Three Sisters, Martha Graham, May O'Donnell, and Pearl Lang. The Three Remembered Children, Nina Fonaroff, Marjorie Mazia, Ethel Winter. The Dark Beloved, Erick Hawkins; the Poetic Beloved, Merce Cunningham. The Cavaliers, Richard Hyton and William Swatzell.

R.S.S.

By the time we caught up with the other new work, *Herodiade*, at the end of the week on May 19, its success had been fully established in the metropolitan dailies. In Washington, last autumn, it was given as *Mirror Before Me* but composer Paul Hindemith asked it be re-named what he had originally called his music, which had been suggested by Mallarmé's poem *Herodiade*. The dance is not to be taken as being in any way connected with either poem or title.

Two characters solely are on stage, a woman and her attendant, danced respectively by Martha Graham and May O'Donnell. The two wait in an antechamber, the purpose of the woman's presence vague but one of dread and, uncertain thus of her fate, she sinks into an "anguish of scrutiny," her eye turned inward upon herself. It is a fairly brief piece. Soon the servant is solemnly assisting the woman in the final rites of dressing for her fate. Great dignity is in evidence and the woman emerges ennobled from her purple and black robe in shimmering white, as "with self-knowledge comes acceptance of her mysterious destiny." The music is somber and haunting and beautiful, as is the high-pitched drama that keeps us mesmerized. The attendant's movements on a gentler, more commonplace plane underscores the sharp, bitten characterization of the central figure, whose movements become suffused with overtones of grandeur.

VALERIE BETTIS, at the Adelphi Theatre on May 13th, opened her program with a promise of an exciting dance concert to follow. But the promise was not kept.

In her first dance, *And the Earth Shall Bear Again*, Miss Bettis gave vivid interpretation to John Cage's distinctive music. Her movements were primitive and suggested the Afro-Cuban, particularly when following the percussion phrases of the Cage score. The brilliant choreography displayed her unusually supple body and a fine

technique. This number held the only bit of warmth evident the whole evening.

The rest of the program was, for the most part, on one key . . . repressed, frustrated, tense. *Desperate Heart*, *Daisy Lee*, *Dramatic Incident* were themes of the pent-up emotion, of the caging of natural expression that is never fully released. Miss Bettis made free use of her favorite noise-making dance patterns: claps on the thighs, drummings of the palms of her hands on various stage props, digging the balls of her feet into the stage floor. In *Dramatic Incident* she has taught the group how to lock their fingernails together and then release the grip with a sudden click . . . effective once or twice but only spine-grating after that. Paul Sweeney's part in *Dramatic Incident* showed some fine dancing, calling for more actual dance steps and body technique.

Daisy Lee is more pure drama than dance, and would mean nothing without the accompanied narration, which is done by different voices.

In *Facts and Figures*, which used material taken from the headlines and editorials of the newspaper PM during the years between 1938 and 1945, Miss Bettis and group danced while a commentator read off events. The action onstage was limited to some three basic patterns whose only variations were changes in rhythm, and some steady finger-snapping and body-twisting. There was no attempt to put any different interpretation to the news of the "bombing of Pearl Harbor" or to the news that "Lady Mendl had fled Biarritz without her baggage." For *Facts and Figures*, it seems better to read your own PM.

In *Theatrics*, Miss Bettis made fine intellectual comics, a sort of buffoonery seemingly not presented to make one laugh, but to prove to her fellow performers (also on stage in the role of her audience) how easy it is to make one laugh. The piece had none of the warmth or spontaneity of real humor: it was calculated, and I suspect was given its welcome out of relief and in contrast to the tenseness of the other numbers.

R. W.

EVENING OF APRIL 28—at the Central High School of Needle Trades in the series of Student Dance Recitals — gave us Pauline

Koner, a dancer with a strong sense of dramatic values. Irrepressibly alive and good to look at and costumed by Ida Koner in richly-hued costumes, the dancer intrigued our visual interest at all times.

Her style stems from ballet training and modern techniques, with excursions into the Spanish and Oriental forms, all of which enriches her expressional inventiveness. *Sarabande* and *Capriccio* to Scarlatti's music contrasted a slow with a rapid dance, technical virtuosity in the ascendant. Next, a thoughtful theme, *Mothers of Men*, consisted of three numbers, most successful being



Gerda Peterich

Pauline Koner dancing in the role of a Russian mother: "Lullaby to the Son of a Hero."

the final, *Song of the Prairies*, to words from Carl Sandburg's *The Prairie*:

"I speak of new cities and new people

I tell you the past is a bucket of ashes . . ."

All three have been seen hereabouts before, the other two numbers, *Lullaby to the Son of a Hero* (Russian) and *Out of This Sorrow* (Traditional Spanish).

Delighting us all was the satiric *Ballerina* (Tchaikowsky), Miss Koner glibly poking fun at those old, conventional ballets in which the dance never had very much to do with the story it was supposed to tell. It was something to see the presumably broken-

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hearted ballerina suddenly sink to her demise after no emotional indication whatever in the technical parade of pirouettes and relevés preceding.

Sarah Cunningham narrated Langston Hughes' poem *Passing Love* as Pauline Koner danced a tender and pleasing *Love Song*, with rich and suggestive overtones. *In Memoriam*, "for the unknown and unsung" to music of Shostakovich, fell rather flat with us, though reports have it that the dance was most enthusiastically received last autumn at its premiere. Was Miss Koner depending on something ephemeral that passed with the ripe moment?

Judgment Day, spiritual to text by James Weldon Johnson and Gershwin's *It Ain't Necessarily So* were most successful. This Afro-rhythmic pantomime seems especially Miss Koner's forte. Others assisting were Sarah Marks at the piano and Don Cortez, singer.

R. S. S.

MAY O'DONNELL and Nina Fonaroff and Groups appeared jointly at the YMHA on Sunday afternoon, April 29. May O'Donnell, tall and sure and with a fair loveliness, opened with a solo, *Cornerstone*, which she termed a dance hymn—a beautiful, restrained dance full of technical finesse and control. The next, *Of Pioneer Women*, made up of three parts, *Westward the Women*, *Markers on the Trail*, and *Jubilation for a Frontier* had Miss O'Donnell and group participating. Groupings were excellent, with a strong surge of directed movement. But then movements were repeated over and over, until—like crying "wolf!" once too many times—the dance phrases lost their momentum through being sustained beyond what the average spectator could take. It finally began to seem a bit like a classroom drill transferred onstage. Their last, *Suspension*, with a pertinent mobile decor by Claire Falkenstein, proved a most interesting dance abstraction "... at the still point of the turning world." The use of different levels for the geometric figurations evoked a feeling of being suspended in some point of time and space beyond the ordinary calculation. Time in a rapid whirl of life stood still—that is, for a while and then it began to get a little irksome. It should have stopped before it did. But on the whole it may well be considered a

success. Dancing with Miss O'Donnell were Jessica Fleming, Annette Gabriel, Elizabeth Goode, Deborah Kirpich, Nancy Lang, Natanya Neumann, and Edythe Van Geem. All dances, choreographed by Miss O'Donnell, were to Ray Green's music and Thomas McNally accompanied.

Nina Fonaroff plunged us speedily back to earth with her first, longest and most important offering—at least it was her most controversial:

"The heart of the wise is in the house of mourning, but the heart of fools is in the house of mirth"

—Ecclesiastes.

Called *The Feast*, with music by John Cage, Miss Fonaroff danced the Figure of the Host and ten members of her group were The Invited. The dance proved to be too sordid for the taste of some. But its subject hardly called for a "pretty" solution. The choreography, somber-clothed figures and dim lighting brought into focus the base, foolish character of the participants. And some of the sequences remain, after a lapse of days, fixed in the mind—as when The Invited curve into a single unit perhaps suggestive of a prehistoric saurian. It may be that some such evocation subtly touched off the dislike in some quarters. To this reviewer *The Feast* with its satiric thrusts at the fools' emptiness and greed and ape-like gibbering in the "house of mirth" was a compelling experience. But every young choreographer seems to be faced with the problem of making her "important" dances more compact than she does.

This number hardly prepared one for the light comic vein to follow. Draped in something short, like the classic chlamys, *Little Theodolinda* (Miss Fonaroff) stepped out of a witty Greek frieze to the music of Louis Horst. There were four brief episodes, veritable moments. With no superfluity of movement, we had the classic Greek child as a Huntress toying with a Cupid's bow; minus the bow daintily dancing for joy; charmingly proceeding to have a thought; and delicately flying through space for us. Comic strip stuff of the first water. Nina Fonaroff's remaining two solos, *Cafe Chantant* (music by Larmanjat), with a bow to Parisian chic and heartbreak in the gray dawn of French night life, and *Waltz* (Paul Hindemith's music), a young miss being whirled around by young gallants at a dance, but perhaps by not

the right one, further enlarged the range of this young choreographer and dancer.

At the piano for this group was Frederick Waldman. Costumes for *The Feast* were by Eileen Helmer. The ten members dancing were Jessica Fleming, Elizabeth Goode, Sue Hackes, Sara

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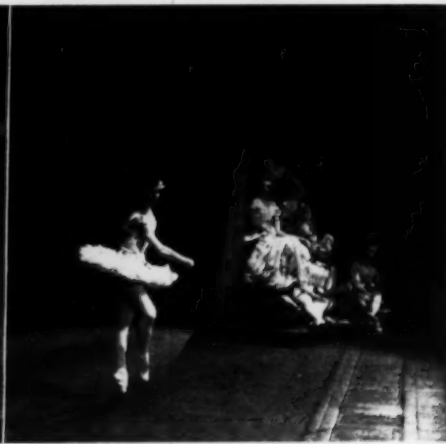
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Walter E. Owen

Leonide Massine, Tamara Toumanova and Simon Semenov in a tragi-comic scene from the colorful "Three-Cornered Hat"; Richard Reed and Alicia Alonso in the pas de deux performed for the girls and cadets in "Graduation Ball"; Diana Adams in a "Princess Aurora" variation.

Ballet Theatre's Final Week

by ANN BARZEL

BALLET THEATRE wound up its month at the Met with a final week of sold-out houses including a Markova-Dolin *Giselle* that called out a block-long line of would-be standees (and they got a wonderful performance).

The new ballets of the season were *Harvest Time* by Nijinska and *Undertow* by Tudor. There was also *Rendezvous*, a new *pas de deux* by Nijinska. Massine's *Moonlight Sonata*, which had already been seen on tour was given for the first time in New York.

Harvest Time could mean something if the program notes made clear that the ballet was the evocation of a period, the artificial '90's at the Maryinsky when a garland of flowers spelled a pastoral and a ballet was made for a ballerina. And the ballerina was expected to tear the stage apart with her virtuosity and tear the house down with her beauty. These Toumanova does most successfully, but the ballet is vulnerable as a 1945 work of art.

With the current popularity of the separate *pas de deux* as a diverting part of a ballet program it was an original idea to have one comedy duet among the several exhibition pieces. So Nijinska made *Rendezvous* to a polka by Rachmaninoff and costumes by Enid Gilbert. Lucia Chase and Dimitri Romanoff look well, but the

joke has no point and as a divertissement *Rendezvous* does not come off.

Tudor's *Undertow* was mentioned in these pages last month. By the time this reviewer saw the ballet it had been danced into smoothness and was an absorbing theater piece. Because the ballet is about sex the piece has stirred up a lot of conversation and controversy, everybody being an expert on the subject.

The story of *Undertow* is a Freudian cliché. It is about the young man who has a mother complex to start with and whose first contacts with sex are not too savory, so he goes into manhood with a guilt fixation about it. There have been innumerable novels and plays cut from this pattern and it is not surprising that Antony Tudor has used it for a ballet. Tudor, like many modern novelists, painters and composers is interested in man's psychology, his neuroses and inner life.

The choreographer does not treat this ballet as a clinical problem. It is an art experience, emotional rather than intellectual. The work is subtle, but not particularly obscure, though at first the mythological nomenclature of the characters had people going off into mazes of hidden meanings. A glossary of the few mythological names were printed in the program after the first few performances. The public stopped worrying about what it meant and

the story of the ballet emerged clearly.

The story of *Undertow* is not very pretty nor particularly gripping. It is lurid and repelling, but not salacious. The outstanding element is the beautiful workmanship of the choreographer. His presentation of the subject he had chosen, the solutions of the theatrical problems are magnificent—and the taste of the production is never questionable.

Tudor's use of dance to tell his story is brilliant, for this is not a ballet about dancing: it is an emotional situation conveyed by means of dance. Yet the ballet is all dancing, good technical ballet dancing that is never secondary. There are inventive movements and poses often beautiful, always meaningful and illustrative, never intended as non-objective, pure design. There are no detachable dances or variations, just episodes.

Undertow is not so fine a ballet as *Lilac Garden* or *Pillar of Fire*, but it has an adult appeal and is so absorbing that few people realize it lasts about 40 minutes.

Without exception the dancers in *Undertow* are terrific. Hugh Laing as the obsessed young man is perfect in projecting a troubled mood and manages to make his presence felt even in the episodes where he is just an onlooker.

Alicia Alonso, as the horrid little girl who goads four nasty little boys

to rape, is wonderful. Her scene packs the biggest wallop and is the part of the ballet that is remembered longest. Janet Reed's and Dick Beard's moments of legal love in bridal regalia are sweetness and light with the needed wry note. The high point in dancing is Nana Gollner's wanton Medusa. Gollner has proved herself an excellent ballerina and a beautiful comedienne, but this is the first emotional role she has created for Ballet Theatre and she is superlative. In a role reminiscent of the Salvation Army Lucia Chase is Puritanical in her missionary zeal. Shirley Eckl is lush as a floozy.

The rest of Ballet Theatre's season is the story of the dancers in the established repertoire. There were some memorable performances. Eglevsky was in fine form and thrilled by sheer physical skill in *Bluebird*, in *Helen of Troy* and in that silly Tyrolean dance in *Graduation Ball*. . . . Massine's presence did much for his ballets. . . . Alicia Alonso danced *Bluebird* once and the girl's variation emerged as a more important part of the suite than it usually is. She also danced Juliet for the first time in New York. . . . Lucia Chase in *Judgment of Paris* does a superb job. . . . Nana Gollner made *Helen of Troy* a better ballet than its choreographer could. . . . Nora Kaye blossomed out in ballerina roles

and proved her versatility, but her *Pillar of Fire* retains its greatness. . . . Rosella Hightower's dancing was on a consistently high level. She has line, strength, brilliance. Her Myrtha in *Giselle* is beautiful. . . . Janet Reed has been cast in "sweet" roles and she does them more than well, but from the work she has done in other companies we know she can be dramatic and a ballerina. . . . Diana Adams did a fine bit in *Undertow* and did well by the Lilac Fairy Variation in *Princess Aurora*. . . . John Kriza has arrived in both classical roles and otherwise (otherwise being everything from *Undertow* to *Fancy Free*). . . . Toumanova was most lovely in the *pas de deux* in *Swan Lake*. She used a great deal of restraint in the part. . . . Paul Petroff did nothing but partner and he did it handsomely. . . . The best character dancing of the season was that of Rozsika Szabo in *Aleko*. . . . The bathing scene in *Aleko*, danced by Hightower, Alonso and Adams, became an episode of great beauty. . . . We were grateful for Harold Lang's cadet in *Graduation Ball*. . . . Fernando Alonso in *Petroushka*, in *Graduation Ball*, in *Undertow*, (come to think of it in lots of ballets) dances well and has an attractive stage presence. . . . Michael Kidd can always be depended on for an intelligent performance. . . . And we

haven't started to mention the valuable contributions of Argentinita and her superb partners. . . . nor Jerome Robbins who did a fine *Petroushka* among other noteworthy roles.

The productions were clean and smooth and we hate to end on a sour note, but the corps was not all it could be. The kids kept together, got their cues right, looked pretty but some just don't dance well. We've heard about the war and will excuse some of those dreadful boys, but with studios bursting with well-trained girls we see no particular point in putting up with girls who have not mastered the fundamentals of ballet dancing even if they are pretty and can turn like tops.

A. B.

Antony Tudor

(continued from page 39)

character of a role. *Dark Elegies*, which he considers his best ballet, is extremely difficult to cast, and *Lilac Garden*, the runner-up in his regard, has had only one ballerina who played the leading role to his entire satisfaction.

What Tudor looks for most in a ballerina is the style of her arms and head, which he claims no teacher can bring out enough. When he holds an audition he lets girls do whatever combinations they choose, to give them a chance to put their best foot forward. He usually asks a male dancer to waltz, to find out if his rhythm is good.

Hollywood Pinafore is the first musical show he has choreographed in this country, though he did several in England. He seems rather amused by the surprise he has in store for Tudor fans. The producer gave him carte blanche and the ballet he has worked out, about a small-town girl who becomes a Hollywood star, is closer to the Sullivan tunes than it is to the Tudor touch.

Each year Tudor does less and less performing and he thinks eventually he will give up dancing altogether to devote his energies entirely to creative work. He prefers the role of choreographer to any he plays onstage and admits, "My best performances are in the rehearsal studio."



Walter E. Owen

Janet Reed, left, portrays the blushing, giggling bride in Antony Tudor's "Undertow", with partner Dick Beard. Right, Rosella Hightower strikes a ballet pose in her role of aspiring young dancer in the girls' school of "Graduation Ball", seasonal hit of Ballet Theatre.

Ballabile

by ANN BARZEL

This is the season of the year when tarletan blooms around a lot of pudgy little middles, and hundreds of little feet hop-shuffle-hop-step endlessly through the usual verse and two choruses. We go to dozens of "kiddie shows" and our friends cluck sympathetically and ask aren't we just awfully bored. Uh, uh! We have a wonderful time. When a recital is good—all right, and if it is not good—what fun, especially the unrehearsed bits that always occur.

Seriously, there is a terrific amount of good dancing at school recitals if one looks with wide open eyes. It is a rare program that does not have at least one good number or one dancer with an exciting quality of movement or one good theatrical personality. They're worth waiting for.

A rewarding by-product is the exhibits of child psychology. The little ones under six years are usually unself-conscious. It is interesting to see how these children react when put on view. There is always one child who will push the others around especially when it is time to take a bow. There are the ones who are very smugly sure of themselves and they do their dance without a glance at anyone. There are the terribly insecure ones who watch their neighbors and teacher in the wings for a confirmation of every movement. There is always the one who gets so absorbed in what is going on that she stands stock still and gazes with deep interest at her fellow classmates. And of course everyone goes for the smiling little hussy who gets everything wrong, dances a few measures behind and a few steps in front of everyone else, and invariably steals the show.

* * *

And talking of short tutus (and nobody was) we overheard at the ballet, a five-year-old who asked, "Why do the girls wear pieces of fur around their bellies?"

* * *

Dancers leave companies for various reasons—usually something to do with a frustration artistic or financial. We were interested in the case of the young man who was satisfied with his roles and his salary and who had no complaints to make of his treatment by

the management. But he so wanted to pile his belongings into bureau drawers and let them stay there for a long stretch instead of always stuffing them into suit cases.

* * *

A thought for dancers signing contracts — The position of the ballet dancer has come up a few rungs. In 1732 those first entering the ballet of the French Academy of Music and Dance did not get a salary. As dancers they had opportunities of making contacts with rich young men and that was considered ample reward. Some stayed in the ballet for years, just for this privilege.

* * *

There are fads and fashions in dancing. When the Ballet Russe first appeared in America Baronova and Toumanova whirled in *Concurrence*, *Cotillon* and *Jeux D'Enfants* and set the kids whipping out fouettés like mad. To dance was to turn and every dancer in the company was practicing pirouettes . . . After Karen Conrad's sensational grands jetés of the Mazurka in *Sylphides* were applauded dancers began to work on elevation. To dance was to jump . . . Markova's exaggeratedly turned out toe in arabesque set toes pointing up like crazy (with damage to posture when it didn't come naturally) . . . Nana Gollner's high extensions started a lot of stretching exercises. To dance was to get the legs up . . . This year Toumanova set the pace with those long balances in arabesque. At the drop of a hat, or rather of a note, they perch on pointe, teeter around a bit and come off smugly expecting applause (and leaving out a few steps for which no music is left). This year, to dance is to stand on one foot a long time.

* * *

We didn't put our toe shoes on on V-E day but we understand there was dancing in the streets of Paris and London and Brussels. When peace came in 1918 Brussels did a lot of dancing. M. Motti, a maitre de ballet, and his wife danced a Belgian folk dance, the Brabacon, to the national anthem and the idea spread throughout Belgium. It became the symbol of liberation and was danced everywhere.



Maurice Seymour

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